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From the depths of the heart

'विना प्रभोरिच्छां तृणमपि न विचलति'

is true for all times. But for the Lord's Grace, this work could not have been completed. I am very lucky in having the Divine Guidance at every step. It is only through the Lord's inspiration, guidance and encouragement that this work took the present shape. In fact, I am only instrumental. It is only His will that got accomplished. My words fail even to express my heart-felt gratitude to the Lord.

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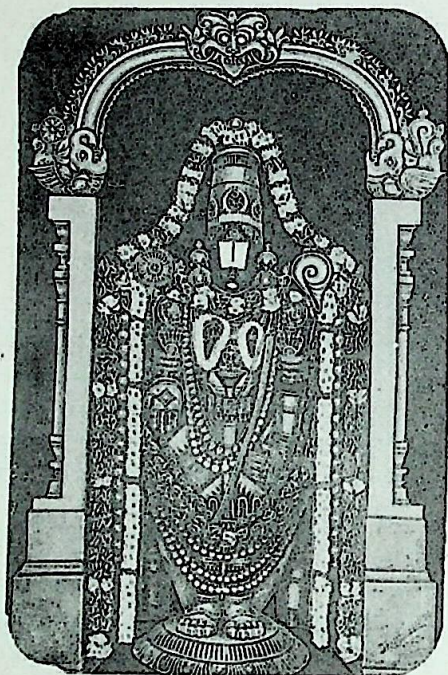
2. I am deeply indebted to M/s Rajan & Co, Madras for having printed the book so neatly in short time.

C.L.N. Moorty

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भाग्यप्रदाय नाथाय चरणाम्बुजमण्डनम् ।
मातापितृशतप्रेम्णे समर्पितमिदं सुमम् ॥

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INTRODUCTION

DISCOVERY OF JANAKAJĀNANDA

JANAKAJĀNANDA by Kalya Lakṣmī Nṛsimha is an unpublished Sanskrit drama written about four hundred years ago, unknown even to scholars upto now, and is now being brought to light for the first time. It is a rare drama with Kuśa, the son of Rāma, as the hero and the fight between Rāma and his sons as the theme.

We find the first mention of Janakajānanda in Prof. H.L. Hariappa's paper in the poet's Kavikaumudī in 1946[1] in which he says that he, while searching for Mss. copies of Kavikaumudī in the Oriental Mss. Library, Mysore, 'stumbled' upon two more works of the same poet, namely Janakajānanda (na), and Viśwadeśikavijaya, a panegyric poem on Jagadguru Śrīśankarācārya. He went through the prologue of the drama and discussed in his paper the time and place of the poet based upon the information available in it. Next we find the name of the drama mentioned in the list of Dramas with themes of the Rāmāyaṇa given in the "Rāmanāṭaka Kathā Vimarśa",[2] in Telugu, by P. Balakrishna Murti. Next we find it mentioned in the introduction to Kavikaumudī[3] by Prof. K. Krishnamurthi. He also discussed the time and place of the poet based on the information available in the prologue.

It is a singular case of the work of a poet being edited by a namesake of his after four centuries. The poet who, in all probability, had been endowed with supernatural vision might have said to himself :

यो मत्कृतिं क्षिपति तं प्रति नैष यत्नः
उत्पत्स्यते हि मम कोऽपि समाननामा ।
यो विस्मृतां मम कृतिं पुनरुद्धरेच्च
कालोह्ययं निरवधिर्विपुला च पृथ्वी ॥

CRITICAL APPARATUS OF THE TEXT

The present text is constructed from three palm leaf manuscripts, all available in Mysore, two in the Oriental Research Institute Manuscript Library, and one in the Palace Sarasvatī Bhandār, now attached to the Mahārāja's Sanskrit College. Of the two Mss. that are well preserved in

the Mss. Library, one is in Telugu script and the other in Nāgarī Script. Hence they are marked as T1 and N respectively. The Ms. in the Sanskrit College is also in Telugu script. So it is marked as T2.

DETAILED ACCOUNT OF THE MANUSCRIPTS

Manuscript T1 : It is numbered 2780. Front leaves have been slightly damaged by white ants. It is nearly 300 years old. It measures 31 cms. by 3 cms. It has 78 leaves written on both the sides of the palm leaves. Each leaf has 5-6 lines with 40-50 letters per line, It is written in Telugu script blended with Kannanḍa letters. The Ms. is full of faulty spellings. Long and short vowels, aspirates and inaspirates, single and double consonants, sibilants, and dental and cerebral 'n's freely interchange. The first R in a compound consonant is sometimes fully written and sometimes shown by the symbol on the side of the letter. కర్=ర్కృ; The nasals are sometimes represented by anuswara. ంత=న్త While writing Prakrit the anuswara proper found in Sanskrit is put above the letter. అ⁰=అం; వ⁰=వం Anuswara written in the line denotes the doubling of the consonant that follows. ంన=న్న; ంజ=జ్జ Repetitions of lines are found here and there. Orthographical peculiarities are ఖా=ఈ; సా=సీ; హా=సా; హ=పా; అ=య్య

The drama is incomplete, written up to 5th Act only in the first 78 leaves. On the remaining leaves in the Ms. Kavikaumudī of the same poet is copied.

Manuscript 'N' : It is numbered 4630 and is in good condition. The Ms. is 200 years old. Its size is 39 cms. by 4 cms. It is written in a peculiar Nāgarī script which was prevalent in Orissa state during the period 1600-1700 A.D. There are 5 lines per page and about 65 letters per line. It is written in bold letters but with a lot of spelling inaccuracies. The Ms. is incomplete[4] written up to a part of Act I on the first 38 leaves.

The last leaf is written on one side only. The Ms. contains a total of 130 leaves, and the remaining leaves contain a treatise on medicine.

The above two Mss. are preserved in the Oriental Reserach Institute Library, Mysore.

Manuscript T2 : This Ms. numbered 1420 is housed in the library of Mahārāja Sanskrit College, Mysore. This is the oldest available Ms. of

the play. It is more than 300 years old and is in a very bad condition. Three leaves in the front and one leaf in the end are in pieces. It measures 41 Cms. by 4 Cms. The Ms. has 63 leaves written on both sides of the leaf. It has 7 to 9 lines per page and about 70 to 80 letters per line. The letters are very small in size. There are a very few spelling mistakes. By and large, it is the most reliable of the three copies.

Orthographical peculiarities are almost the same as in T1. In Prakrit the Anuswara over the head of the letter is rarely used. The double consonant is represented in the normal way.

All the above three Mss. have Sanskrit renderings of the Prakrit passages. Now and then only Prakrit passages are given without their corresponding Sanskrit Chāyā. Sometimes, only Sanskrit renderings are given without the original Prakrit versions.

MUTUAL RELATIONSHIP OF THE MANUSCRIPTS

A close study of the three Mss. reveals that they are independent copies of some other Ms. which is neither at present available to us nor can be said to be the original autograph of the poet.

The Nāgāri copy being a fragment containing only a part of the first Act, cannot be the source for any one of the two Telugu Mss. We find some good readings and some additional words also which make good sense in it. [5] So it cannot be a copy of any one of the presently available Telugu copies or their exemplar.

As per the two Telugu Mss. also, neither of the two can be the original for the other, because we have in each of the copies some good readings which are not found in the other. [6] In all probabilities, they can be the copies of the same source because both of them are incompelete, and end in the same place.

But even that one cannot be the poet's autograph-copy because we find that at certain places the same sentences are missing in both the copies. [7] The abrupt closing lines cause much confusion. Kuśa goes to the battle field. Immediately an announcement is made that Rāma is about to come to the hermitage and hurried preparations are made to welcome him. This is quite out of context. The course of events as per the plan of Nārada and Vālmīki should be like this. Defeat of Bharata and his army

by Kuśa, Kuśa reviving Lava back to life with the life-giving jewel of Sītā, the arrival of Lakṣmaṇa, his defeat by the boys, Rāma's arrival at the battle-field, his defeat, Vālmīki's interference, cessation of the battle, sons paying respect to the father, the father's acceptance of the sons; and then only Rāma should come to the hermitage. All these actions can occupy one or two more acts. It seems that some leaves between the 23 and 24th verses of the 'present Act V' and some more leaves in the end were missing in the copy used by the copyist, but he, without making a note of it, copied the available leaves in an unbroken continuation and the scribes of the present two Telugu Mss. faithfully copied the same.

With this inference, we can hope that we may be fortunate enough to 'stumble' upon another Ms. with a complete text of the drama, sometime, somewhere. Let us hope for the best. कालोह्ययं निरवधिर्विपुला च पृथ्वी ।

PRINCIPLES OBSERVED IN THE CONSTRUCTION OF THE TEXT

1. When all the readings agree and are found to be faultless, they are taken as they are into the text.

2. When all the readings agree but are felt to be faulty, they are substituted with due amendment and the faulty readings are given in the foot-notes.

3. When the readings differ from each other but are found equally good, one of them is given in the text and the remaining one or two is given in the foot-notes. In chossing the reading for the main text, generally the reading found in two Mss. (in the part of the Act I for which we have three Mss.) is given importance unless for alliterative purposes.

4. When the readings differ and only one of them is found faultless, that one is given in the text and the other given in the foot-note.

5. When a reading is found in only one Ms. and is missing in the others, it is given in the text and also noted in the foot-notes within brackets. e.g. T1 (XXX) signifies that the portion in the brackets is found to be missing in the Ms. T1.

6. Even when no reading is found in any of the Mss. but the context demands, additional letters, words, phrases etc., are supplied in the text

and the same noted in the foot-notes written within brackets. e.g.T1, T2, and N(XXXX) signifies that the portion within the brackets is not found in any of the Mss. but thought necessary from the context and supplied.

7. When the reading in any one or more Mss. is felt to be only a scribal mistake without doubt, generally it is ignored.

A WORD ABOUT THE PRAKRITS

Unlike the Sanskrit portions, the Prakrit passages in the play remarkably agree with each other in the different Mss.

This must have been because the scribes who were, to a certain extent, conversant with Sanskrit but quite ignorant of Prakrit took extra pains and caution to copy it faithfully letter by letter and on the other hand while copying Sanskrit, they used to read a lengthy line from the original and copied it form remembrance. The editor also has not made any changes or corrections in the Prakrit passages available but given them as they are because he does not want to meddle with the author's version.

There are places where a character, generally speaking Prakrit occasionally shifts to Sanskrit with the direction संस्कृतमाश्रित्य e.g. p.8 (नटी) and P.74 after V 22 (सीता). But there are also places where the character speaks Sanskrit without any such direction. eg. P. 69, before V 7. (सीता). There are also places where Sanskrit chaya is not given. e.g. before V 23 (P. 74). It cannot be said whether the author forgot to write the Prakrit or the chāyā as the case may be, or whether the copyist of the original for the present Mss. missed them through oversight. But one thing can definitely be said that the poet first wrote the Prakrit whereever he thought it necessary and then translated it into Sanskrit. This we are able to say because the Prakrit version of I.64 is quite perfect but the Sanskrit version is metrically defective.(P. 20)

THE DRAMATIST, HIS PLACE, TIME AND WORKS

The Poet's Ancestry : The Name of the poet is Kalya Laksmī Nṛsimha. Form the prologue of the drama, we are able to know about his ancestry. He hailed from a Smārtha Brahmin, Kauśika Gotra family of highly versatile scholarship having the Surname Kalya[8], and the family deity of which appears to be Lord Ahobala Lakṣmī Nṛsimha. The Poet's great-

great grand father's name was Narasimha Sudhī. He was a great grammarian. He wrote a grammatical treatise named Prakriyā Kalpavallarī which was based on the Mahābhāṣya of Patañjali. He was also an authority on the exposition of the Vedas. We do not know anything about Narasimha Sudhī's son and grandson i.e. the poet's great grand father and grand father. But we know a lot about the poet's father. His name was Ahobala Paṇḍita. He was a great devotee of Lord Śiva. He had a large circle of pupils. He defeated many scholars in pedanatic disputes and received many honours in the courts of many a prince. He wrote two books-Sāhitya Makarnda, a poetical work and Alamkāra Cintāmani, a treatise on poetics. It is only unfortunate that none of the works of Narasimha Sudhī or Ahobala Paṇḍita has been traced so far. Ahobala had four younger brothers, one of whom had the title of Vādikesarī, a lion for the disputants. Ahobala's second son was named Subrahmanya. He was a great teacher. People used to call him just 'Upādhyāya'. Our dramatist Lakṣhmī Nṛisimha was the third son of Aḥobala Paṇḍita.

His Place : There is no direct reference about his place in any of his works. However, his family name Kalya indicates, as is usual, that the family resided in a town or village named 'Kalya'. Now, there is a small town named 'Kalya' in Magadi Taluk, Bangalore District, Karnataka. It is a place of some historical importance as can be known from the ancient temples and stone inscriptions[9] situated there. It is a bilingual area with a predominent section of Telugu speaking people. At present, there are no families in the village which can trace their ancestry to this poet. But there are some Telugu speaking Kauśika Gotra Smārtha Brahmin families with the Surname of 'Kalya' and Ahobala Lakṣmī Nṛsimha as family deity in and around Bangalore.[10] We can, therefore, surmise that the poet's family used to live for some generations in the town Kalya mentioned above. This surmise gains support from the fact that all the Mss. copies of the poet's compositions now available, including those preserved in the Madras Mss.Library, were found in Magadi Taluk only. There is also a possibility of this family having migrated to this place from Ahobalam in Kurnool District, Andhra Pradesh or its sourroundings.

His Works : We know the names of three of his works and we are fortunate enough that all the three compositions are available. The first one is Kavikaumudi, a collection of about 150 Anyokti verses. It was

published by Prof.K.Krishnamurti. The second work of the poet is Viśwadeśikavijaya, an unpublished panegyric of 116 verses eulogising all the great theologians of the Advaita school of philosophy from Brahma and Vasiṣhta to Vidyāraṇya, Nṛisimhāśrama and Appayya Dikṣita. The third work of the poet is Janakajānanda Nāṭakam. This is the last work of the three because he mentions the other two in the prologue to the drama. We do not know the names of any other works he might have written.

His Time : The poet's time has to be known from the references he has made about certain historic personages. In the prologue of the present drama he says that it was staged in Ahobalam before the courtiers of a ruler named Abhirāma during the spring festival of Lord Lakṣmī Nṛishimha. As far as our knowledge goes there was no ruler named Abhirāma who ruled over Ahobalam at any time.

Prof. Hariappa in his paper on Kavikaumudi thinks that the name is fictitious. Prof. K. Krishnamurthi, in his introduction to Kavikaumudi, is sure of the existence of the ruler, but is unable to identify him.

The play Janakajananda claims to have been staged at Ahobalam before the countries of king Abhirāma during the spring festival of Lord Lakṣmīnṛsimha. King Arhirāma at that time was relaxing after defeating the enemies in a series of wars. This condition could prevail only before 1578-1579 A.D. It is well known that in that year, while Śriranga I (1572-1585) was ruling at Penukoṇḍa, the forces of Ibrahim Qutb Shah of Golkoṇḍa (1550-1580) ravaged the entire area around Ahobalam and plundered the Ahobalam temple and carried away the iodols to Golkoṇḍa. The Ahobalam area was under the control of kings of Golkoṇḍa for 5 to 6 years. It is only in 1585-86 that Śriranga I could drive away the occupied forces from Ahobalam. [11]

Though Ahobalam and other areas were regained in 1585-86 the Vijayanagar kings could no longer control the area effectively. The temple and the areas were looted again and again in later times.[12] Ahobalam Kaifiyat (now in the custody of the State Archieves, A.P. Hyderabad) describes the condition of the temple under the Nawabs of Kandanavolu or Kurnool. The names of Munwar Khan, Meera Saheb and others were mentioned in the Kaifiyat in connection with the plundering of the temple. The Kaifiyat mentions that in the year 1810 (when the Kaifiyat was written), the Hundi collections and Kanukas given to the Lord Nṛsimha

Swamy were being appropriated by Alapa Khan, son of Munwar Khan. It also says that there was no one to support the temple, and that only Garbhagudi, the inner shrine, and Prākāram were left in the temple, while the mandapas and gopurams were in ruins. Thus it is seen that the temple of Ahobalam could never regain its ancient pristine glory that it enjoyed during the reign of Vijayanagar Empire, once it fell to Ibrahim Qutb Shah in 1578-79.

From the above mentioned facts, we can conclude that Janakajānanda must have been composed earlier to 1578 when king Abhirāma could witness a drama staged in Ahobalam during the Vasantotsava of Lord Lakṣmī Narasimha.

In his Viśwadeśikavijaya, the poet mentions the names of Vidyāraṇya (1280-1386), Venkaṭeśa (alias Vedāntadeśika), Jayatírtha (1193-1268), Vyāsarāya (1447-1539), Nṛsimhāśrama (c1500-1550) and Appayya Dīkṣita (c1520-1592). He devotes 7,5 and 2 verses for Vidyāraṇya, Nṛsimhāśrama and Appaya Dīkṣita respectively. It is, however, queersome to note that the poet had devoted only two verses for the praise of Appaaya Dīkṣita as against five verses devoted for Nṛsimhāśrāma, a comparatively less prominent personage than Appayya Dīkṣita. This can be because by the time the poet wrote Viśwadeśikavijaya, Nṛsimhāśrama had reached the zenith of his fame whereas Appayya Dīkṣita who belongs to the next generation, was just then coming into limelight. Thus our poet and Appayya Dīkṣita must be contemporaries of more or less equal age.

Viśwadeśikavijaya is a panegyric work of the preceptors of Adwaita Philosophy. At the same time it attacks ruthlessly and many a time disparagingly the teachers of other systems of philosophy. Rāmānuja, Vedānta Deśika, Madhwācārya, Jayatīrtha and Vyāsarāya were the targets of his vitriolic attacks. But one is surprised at the omission of the name of the great Dwaita Philosopher and arch-rival of Appayya Dīkṣita, Vijayendra Tīrtha (1514-1595). One wonders how our dramatist has spared Vijayendra Tirtha who attacked Appayya Dīkṣita by calling names in his Appayyakapolacapeṭika. If our poet was aware of Vijayendra Tīrtha, he would not have lost the opportunity of lampooning him. Thus the omission of the name of Vijayendra means that our poet has composed Viśwadeśikavijaya before Vijayendra has attained fame. The omission

MANUSCRIPT T1

FIRST LEAF OF

TELUGU MANUSCRIPT 'T2

MANUSCRIPT N

SOME LEAVES FROM THE MANUSCRIPTS

could not be an accident nor a slip. He was honoured with 'Ratnābhiṣeka' by Aḷiya Rāmarāya (1542-1565), the emperor of Karṇāṭaka kingdom towards its decline.[13] Arivilimaṅgaḷam plates of Sevappanāyaka of Tanjavur informs us that by 1577 Vijayendra became famous as the defender of the faith of Madhwa against Māyāvādins. Thus Viśwadeśikavijaya must have been composed about 1550 A.D. when Appayya Dīkṣita has attained considerable fame but Vijayendra Tīrtha has not yet attained any fame.

Kavikaumudī and Janakajānanda which followed Viśwadeśikavijaya must have been composed between 1550 and 1578 A.D.

Identity of King Abhirāma

Now who can be the king Abhirāma?

The dramatist portrays king Abhirāma in detail in the prologue to Janakajānanda. King Abhirāma was depicted as a great warrior and a patron of literature, dance and other fine arts. Among those honoured by him, the names of two artists of martial dance Kalakaṇṭha and Sumukha are mentioned. When the present play was staged, king Abhirāma was enjoying the quietude of retirement (after a hectic period of continuous battles and probably after handing over the affairs of the kingdom to the next heirs.)

To what king does this description aptly suit? The king must be a contemporary of Appayya Dīkṣita, must be earlier to 1578, and must have reigned at Ahobalam. Who can he be? There are two alternatives. The first alternative is Mullick Ibrahim Qutb Shah of Golconda (1550-1580) who was a great name in Deccan medieval history and also in Telugu literature. He was popularly known as Malkibharāma. He was a patron of many Telugu and Sanskrit poets like Addanki Gaṅgādharakavi, Kandukūri Rudrakavi, Maringanṭi Singarācārya and Ponnaganṭi Telaganārya, Kandukūri Rudrakavi had dedicated Sugrīvavijaya, the first Yakṣagāna, a native dance drama, to Ibrahim Qutb Shah. Pleased with the work, Malkibharāma honoured Rudrakavi with a land grant.

Ibrahim was a great warrior also. He was the king-pin among the four Sultanates, who brought down the mighty Vijayanagar empire in the battle at Tallikota in 1565. As it has already been mentioned, his forces

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had occupied the Ahobalam temple and the areas around Ahobalam in 1578-79. The Ahobalam area was under the control of Golconda for a period of five to six years. The Ahobalam inscription which gives this information names Ibrahim as Vibhurāma. Thus Ibrahim, Vibhurāma, Malkibharāma and Abhirāma may be synonyms. Thereby we can identify Ibrahim Qutb Shah of Golconda with king Abhirāma who ruled Ahobalam.

But here two factors come in our way in this identification. Firstly he never visited Ahobalam and the control of the areas was given to the Hande chiefs of Anantapur. Ibrahim could not live long to rule Ahobalam. He died on 5th May 1580. The time gap between the plundering of the Ahobalam temple and the control of Ahobalam and the death of Ibrahim is too short that a poet could never have written a work commemorating the adventures of a king who had not at all visited the area. Secondly how can Lakşmīnṛsimha, a poet of strong views regarding his religion, praise a muslim king who had ruined his area and plundered the sacred temple of his family deity? It looks incredible to state that the drama was staged in the same temple under the patronage of the same plunderer. Our poet, as seen from his compositions, could not have praised a Muslim king Ibrahim even for the sake of a kingdom. So Ibrahim Qutb Shah can not be identified with King Abhirāma of Janakajānanda.

The other name is that of Āravīṭi Rāmarāja alias Aḷiya Rāmarāya (1543-1565), the regent of the Vijayanagar Emperor, Sadāśivarāya (1543-1570). Kalya Lakşhmīnṛsimha describes king Abhirāma in such a manner that one cannot miss the striking similarities between them.

Aḷiya Rāmarāya, the son-in-law of the great Hindu Emperor of Vijayanāgara, Śrīkṛṣṇadevarāya, was the last Hindu king who could effectively put down the sorrounding Muslim Sultanates. His entire life was spent on the battle fields. He assisted his father-in-law in his Digvijayas. Later he shared the power with Emperor Acyutarāya (1530-1543). As regent of Sadāśivarāya, he was so powerful that everyone forgot their own emperor and honoured Rāmarāya as the real king. Various accounts of foreigners[14] who visited the empire at that time and innumerable inscriptions[15] and grants of that period, mention Rāmarāya as the reigning king. Coins were also struck in the name of Rāmarāya. He brought the entire south India under one umbrella. The territories that

slipped away from the central control during the reign of Acyutarāya, were regained and the weak areas were consolidated. He successfully played the Muslim kingdoms against each other and thereby monitored them. Indeed he was a Yuddhavīra, a warrior par excellence. People loved him for bringing prosperity and peace. During his reign, Vijayanagar could continue to keep its head atop in the fields of commerce and fine arts.

Rāmarāya was not only a great soldier, but also a great patron of learned men, especially of poets. Perhaps, he was even a poet. Rāmarāya was a "King Bhoja in excercising imperial sway over the sentiments of poetry."[16] A grant of Venkaṭa II in 1589, informs us that Rāmarāja took pleasure in playing music on Vina and in singing. Many a great learned man was honoured in his court. The great Madhva teacher Vijayendra Tīrtha, the Vaiṣṇava saint Srīnivāsa Tātācarya who wrote Pañcamata Bhañjana, attacking the views of Appayya Dīkṣita and Mahācārya, otherwise known as Doḍḍācārya, who wrote Canḍamārutam refuṭing the allegations of Appayya Dīkṣita, were felicitated by Rāmarāya.[17] The Madhva Philosopher Vijayendra Tīrtha who wrote Appayya kapolacapeṭika and Cakramīmāmsa in answer to the accusations of Appayya Dīkṣita, was honoured by Rāmarāya with 'jewel baths' and was presented with several villages.

Many a poet decorated his court. Baṭṭumūrthi, who wrote the Telugu Classic Vasucarita, was the favourite of Rāmarāja, who honoured the poet with the title "Rāmarājabhūṣaṇa", the ornament of the court of Rāmarāja. Pingaḷi Sūrana, who wrote Kalāpūrṇodaya and Rāghava Pānḍavīya, was another well known poet who shone at the court of Rāmarāya. Rāmarāya was so great a patron that performing 'gold-baths' and 'jewel-baths' was nothing great for him. When pleased with a poet or an artist, he used to part with his territory and used to make the poet the lord of the land. One such lucky poet was Rāmayāmātya Toḍaramalla, the author of Swarameḷakalānidhī, a work on music. This favourite poet was appointed as the viceroy of Konḍavīdu, which was seized from the ruler of Kalinga.[18] The incident of King Abhirāma presenting the territory to the artists Kalakanṭha and Sumukha probably speaks of one such grants of Rāmarāya.

The poet Rāmayāmātya in his Swaramelakalānidhi, describes how Rāmarāja had spent his last years. After subduing the enemies and after handing over the affairs of the state to his brothers, "seated within the palace Ratnakūṭa, he spent his time in the midst of scholars versed in literature, music and other arts."[19] With these years is probably associated the trip of Rāmarāya with his guru Tātācārya, the son of Srinivāsa, to the fortress of Candragiri to spend some days in that secluded retirement dedicated to the study of the sastras.[20] These last years preceeding the battle of Taḷḷikota, spent in leisure, were also mentioned in the Memoirs of Manucci, one century later. "After this division (of the country between his two brothers, Tirumala and Venkaṭādri),he had a happy life without attending to government or taking any notice of what went on."[21] Probably during this period of leisure and retirement, Rāmarāya must have paid visits to various pilgrim places, and to Ahobalam also to spend some days in the company of scholars, poets and artists. Ahobalam happens to be an important place visited by the emperors of Vijayanagar. Many inscriptions found at Ahobalam tell that Rāmarāya had paid many visits to this holy temple. His Holiness Saṣṭa Parānkuśa was the pontiff of the Ahobalaṁ Nṛsimha Swamy temple during that period.[22] He was a philospher and poet. This Vaiṣṇava teacher for some time acted as the agent for Rāmarāya. Rāmarāya used to spend time in the company of the philospher in the study of the sacred texts.

During such visits of the royal people, it was customary to set up Durbars, courts of the Royalty so that the subjects and scholars and peots could show their loyalty and respect to the king. At one of such audiences of the king Rāmarāya, at Ahobalam, Kalyā lakṣminṛsimha must have offered his play Janakajānandā. The retirement of Ramarāya was hinted in the play by Lakṣminṛsimha. Ramarāyā's giving away territories to artists was also green in the minds of the people. That's why Nāṭī says that the king might give away his whole kingdom to them on being pleased with their performance.

Thus from the above facts, it is reasonable to come to the conclusion that king Abhirāma of Ahobalam was none other than the great Aliya Ramaraya and the time of the presentation of the play Janakjānandā was around 1560 A.D.

His Erudition : All the three works available give indefatigable proof

that he was a highly versatile poet of rare scholarship. He was a master of many branches of knowledge as he claimed in his Viśwadeśikavijaya[2]. Grammar, PoorvaMīmāmsa, Vaiśeṣika, Nyāya, Sāhitya, Sānkhya and Advaita philosophy are his special subjects.

प्रौढिर्या फणिभाषितेषु पटिमा भट्टोक्तिघट्टेषु यः
पाण्डित्यं यदखण्डितं गरुनये यस्तर्कवाग्विक्रम : ।
यध्द्वन्यध्वनिजांधिकत्वमतुलं याद्वैतविद्योन्नतिः
सर्वं सार्थकयामि शंकरगुरोः सत्कीर्तिमत्कीर्तयन् ॥ 23

His Religion : From Viśwadeśikavijaya we find that he was not only a staunch follower and defender of Advaita but also a vehement critic of other schools of philosophy. He was equally devoted to both Síva and Viṣṇu with a slight leaning towards the former, as Smārthas generally are. But his family deity was Lord Lakṣmī Nṛsimha of Ahobala, as we have already observed. He also seems to have been initiated into Srīvidyā Upāsanā, because he praises Bālā both in Kavikaumudī and Viśwadeśikavijaya. That is also why perhaps he praises Lakṣmī and Pārvatī instead of Viṣṇu and Siva in the Nāndī of Janakajānanda.

His Temperament: He seems to be very proud and haughty from the references he made to himself in the prologue of Janakajānanda. His Kavikaumudī is very sarcastic and his Viśwadeśikavijaya is caustic and pungent towards the followers of other faiths. He himself claims that his poetry is devastating to his opponents.

To sum up we may conclude that despite his haughty temperament and offensive spirit Kalya Lakṣmī Nṛsimha was a poet of versatile scholarship. He is indeed a प्रौढोद्धतकविः ।

AUTHOR'S OTHER WORKS

Practice, Abhyāsa, is said to be one of the productive causes of poetry. The poet wrote two poetical works before this drama. They are Kavikaumudī[24] and Viśwadeśikavijaya.[25] Even before these, he must have written a number of other works for we see in these two works also the experienced and sure hand of a master artist.

VISWADESIKAVIJAYA containing 116 verses is a panegyric of the great theologians of the Advaita School of philosophy . This work is still in manuscript form preserved in the Oriental Research Institute Manuscript Library, Mysore.

In the first two verses, the poet salutes Lord Siva:

अनादीनां वाचामपि च मनसामप्यसुगमं
बृहद्भासां भासं भुवनभवनिर्हारभवनम् ।
गुणातीतं शुद्धं गुणवरिव मायामसृणितं
भजे सत्यं ज्योतिर्भगवदगपुत्रीपरिवृढम् ॥

चित्ते ममानवरतं विहृतिं विधत्तां
पादारविन्दयुगलं परमस्य पुंसः
विष्णुर्विलोकनविलोपमिवासहिष्णु :
यत्रार्पयन्निजदृशं सदृशं सरोजै : ॥

Then he praises Vināyaka, Kumāra, Vīrabhadra, Viṣṇu Brahma, and Saraswatī in one verse each. Then he praises sages Vasiṣṭha, Sakti, Parāśara, Vyāsa, Śukā, Gaudapāda and Govindapaadayogi each in one verse. Śaṅkara is praised in 30 verses. The first one has got a beautiful Virodhābhāsa:

शिखया विधुरं शिखिप्रकाशं व्युपवीतं सुपरिष्कृतात्मसूत्रम् ।
भुवनाभयदं भृतैकदण्डं भगवत्पादमुनिं भजेयमन्तः ॥ २।

"I worship sage Bhagavatpāda, i.e. Śaṅkara, who has no tuft of hair, but is lustrous like one having a good tuft of hair, (who is resplendent like the flaming fire), who has no Yajñopavīta but who is endowed with a fine Yajñopavīta (who has thoroughly settled the issue of the soul), who gives assurance of protection but who himself wields a rod (who holds the rod of an acetic.)."

Each of Śaṅkara's disciples, Padmapāada, Hastāmalaka, Toṭaka and Sureśwaracārya is praised in a verse each. Vidyāraṇya, Nṛsimhāśrama

and Appayya Dīkṣita are the subjects of praise in 7,5 and 2 verses each respectively. The disciples of the above great teachers are praised in 12 verses. Then in one verse he criticises the teachers of other faiths. Madhva, Vyāsarāya, Jayatīrtha, Rāmānuja and Vedānta Deśika are the targets of his attack. In the rest of the verses we find tributes paid to the teachers of the Advaita Philosophy in general. A number of verses contain criticism of the followers of other faiths in a very highly derogatory language. The poet's times are to be blamed in which the scholars were intolerant of other faiths. He closes the work with a praise of his own work.

यदि चेद्विमतेषु ते जुगुप्सा यदि वेदान्तगुरुप्रसादलिप्सा ।
यदि मोक्षपदे समारुरुक्षा विजयं तच्छृण विश्वदेशिकस्य ॥
जीयाज्जगद्गुरुयशोवनजागरूकं दृप्यद्विषाणिमदभंजनशौण्डमेतत्
दुर्धर्षमध्वजनधैर्यविभेदकल्यलक्ष्मीनृसिंहवरगर्जितमाप्रपंचम् ॥

The following verse at the end seems to be written by one of his disciples.

श्री कल्यवंशकलशार्णवपूर्णचन्द्रलक्ष्मीनृसिंहगुरुवर्यकृतिर्विशुद्धा ।
कैवल्यमार्गपरिमार्गणदीपरेखा व्यालेखि वैश्वगुरवीविजयप्रशंस्तिः ॥

Her are some more examples of the fine poetry contained in this small work.

सर्वाभीष्टसमर्पणप्रतिभुवां सत्कर्मणामापणो
नानाव्याकरणानुशासनकृतानूनोपचारास्पदम् ।
गूढभ्रष्टवृथाकथाविरचितप्रौढानुतापापहा
विद्यारण्यकृता विराजति गतावद्या श्रुतिव्याकृतिः ॥
नीत्वा दुश्चरभेदभाष्यगहनं दुस्तर्कदंशोल्बणं
मिथ्यामस्करितस्करैरकरुणैरर्थातुरैरर्दिताः ।
व्यावर्त्योपनिषद्गवीर्निजवचोवत्सैरुपस्नापयन्
दुग्ध्वाद्वैतसुधामथापयदयं भक्तान्नृसिंहाश्रमः ॥

प्रवर्तमाना बहुभिः प्रकारैर्विशोधयन्ती विषयानशेषान्
परास्तपङ्काप्ययदीक्षितानां वागेव गंगा वसुधां पुनीते ॥
निकृत्तप्रत्यूहा निरवधिनिजानन्दरसने
जराजन्मच्छेत्री जयति जग:दाचार्यफणितिः ।
कुतर्कान्धस्फायत्कुमतिकुहनाकूपनिपत–
ज्जरद्वाणीपाणिप्रसरविषयालम्बघटिनी॥
व्यासं वैदिकचन्द्रं बालिशभावान्निजाध्वदूरमपि ।
शंकन्ते स्वानुचरं शंकरगुरुसुलभसन्निधिं मुग्धाः ॥

KAVIKAUMUDI is a collection of Anyoktis. It is in two parts comprising 101 and 46 verses which the great Paṇḍitarāja Jagannātha might have taken as a model for his Anyoktisamullāsa in his Bhāminīvilāsa.[26] The work was published by Prof. K.Krishnamurthi with an introduction and an English translation.

The work begins with salutations to Siva and Vināyaka:

धन्वी धुन्वीत कोप्यंहस्संगरे दस्युभिस्सह ।
चक्री बभूव चापोपि तद्गुणोऽपि शरोऽपि च ॥
अनुसंहितं हृदि यदीयबृंहितं भवसृष्टिसाधनसमष्टिरीशितुः ।
इदमस्तु वस्तु शिवताति निस्तुलद्युति कन्धरानधरसिन्धुराकृतिः

Here are some examples for the fine imagination of the poet.

अज्ञातमातृलालनमेणशिशुं कश्चिदंकमारोप्य ।
अद्यापि रक्षसि विधो धर्मात्मा को नु भवदन्यः ॥
किमहो कुमुदे कमले राजन्विदधासि मानमवमानम् ।
गौरवलाघवभेदं तत्रोपदिदेश देशिकः कस्ते ॥
रे रे रासभ ! वस्त्रभारवहनात् कुग्रासमशनासि किं
राजाश्वावसथं प्रयाहि चणकात्माषान् सुखं भक्षय ।
सर्वान् पृच्छवतो हया इति वदन्त्यत्राधिकारे स्थिताः

राजा तैरुपदिष्टमेव मनुते सत्यं तटस्थाः परे ॥

Kalya Lakṣmi Nṛsimha speaks about his poetry in the following Verse:

लब्धारः कणकाकिणीर्निरवधेः शब्दार्थपाथोनिधे–
नौंकथ्यं (नैंकथ्ये) कवयन्तु नाम कतिचिन्मेधानुरोधादमी ।
केनाप्यार्द्रहृदाप्यधातुपरिणी (?) पाण्डित्यपण्डीकृति –
प्रौढानर्गलगीर्गलन्नवरसासौरभ्यमारभ्यते ॥

PLOT: ACT-WISE

Prastāvanā

The Prastāvanā begins with two verses constituting the Nāndī. They by means of Śleṣa and suggestion summarise the entire story of the drama in a nutshell. Again, the dramatic theme is suggested through the episode of the parents of Sūtradhāra. Though the main sentiment in the present play is valour, as Prarocanā the dramatist chooses spring season for description because the play was staged on the occasion of the spring festival of Lord Ahobala Lakṣhmī Nṛsimha. The Prastāvanā ends with the announcement by Sūtradhāra of the entrance of Nārada, the `real' Sūtradhāra of the action of the Drama.

Act I

The act begins with a prelude in which two divine sages, Nārada and Parvataka talk about the whole plot of the play: Rāma's beginning the horse sacrifice at the instance of Nārada, Vālmīki's wrath against Rāma, the horse's approaching Vālmīki's hermitage, the probability of Kuśa and Lava capturing the horse, the fight between the father and the sons, the defeat of Rāma and his brothers, and the final happy reunion of the separated husband and wife, Rāma and Sītā.

The act proper begins with the entrance of Kuśa and his younger twin

brother, Lava. Kusa tells Lava that their student-ship is over and that he is anxious to pay the fees to the teacher, Vālmīki. Just then Bharadwāja, the seniormost disciple of Vālmīki, approaches with some message from the teacher, who is in Varuṇa's abode charged with the priesthood of his sacrifice. While they are engaged in paying mutual respects, there arises a commotion among the dwellers of the hermitage on account of a horse. Bharadwāja instructs Kuśa to order Lava to hold the horse. And it is held. A tablet on the face of the horse reads that it was the sacrificial horse of Rāma. Kuśa who has great reverence for his father, Rāma, intends to return it before any rupture occurs between the two. But Bharadwāja advises him not do so because of the proud challenge of Rāma that he alone in the world is the master of archery and that his mother alone is the hero-mother. Bhardwāja comments that this amounts to insulting Vālmīki and Sītā. He suggests that Kuśa should fight with Rāma on this account and also reveals that Vālmīki is expecting his fee from Kuśa in the form of Rama's defeat at his (Kuśa's) hands. Kuśa would not easily agree to his suggestion. It is with great difficulty however that Kuśa agrees finally to the suggestion on being assured that all ends well and that it will bring the desired result of the happy reunion of his father and mother. Bhardwāja returns to the abode of Varuṇa to report to Vālmīki the success of his mission and the brothers go to their mother, Sītā, who summons them.

Act II

Kuśa and Lava discuss how the forces of Ayodhyā might be searching for the sacrificial horse which they have held, when Cakravāla, the presiding angel of the mythical Cakravāla mountain which surrounds the whole earth, enters and is received by the brothers with due respect. Cakravāla relates the distress of his friends and relatives, the mountains, were put to by the monkey-chiefs engaged in the search for the horse and requests Kuśa to protect the mountains from atrocities of the monkeys. Kuśa gets a letter written by Lava addressed to Śatrughna, the leader of the forces of Ayodhyā, following the horse, intimating him that the horse is held by him with the desire of fighting with the kings of Ayodhyā and sends it through Prāvāhaṇi,a respectable elderly person in the hermitage. Prāvāhaṇi carries out the work entrusted to him, returns and relates to

Kuśa the details of the happenings there. According to him, Śátrughna, after knowing the whereabouts of the horse, consults the monkey-chiefs about the course to follow. Sugrīva wants to bring back the horse immediately, ignoring the boys. But Hanumān advises Śátrughna to bring back all the forces that are dispersed throughout the world in search of the horse and then only attack the boys. Accordingly Śátrughna sends some monkey - messengers to get back the forces. All the men, monkey and demon forces that are dispersed throughout the world return immediately. All this happens within minutes while Prāvāhaṇi is still there. On hearing this, Cakravāla thanks Kuśa for having relieved the mountains of the distress and takes leave of them.

Act III

The third Act begins with a Praveśaka. Śūrpaṇakhā, the sister of Rāvaṇa, and a demoness, by name Dhūmramukhā, a maid-servant in the harem of the demon Lavaṇa, converse in the interlude. Through the conversation, the background story of the repudiation and abondonment of Sītā is revealed. It is only through the mischief of Sūrpaṇakhā that Rāma abandons Sītā. Śūrpaṇạkhā, intending to take revenge against Rāma, possesses the body of a washerman, by name Vastradāsa, and starts a rumour about the character of Sītā·Sensual/. Rāma, because of his infatuation for Sītā, has accepted her though she had lived in the harem of the licentious Rāvaṇa. Rāma, afraid of his name and fame getting tarnished, abandons Sītā even though she is in the advanced stage of pregnancy. Rāma carries on a miserable life, being unable to bear the pangs of separation from Sītā. The very life of Rāma is in danger. Vālmīki comes to the rescue of Sītā and gives shelter to her in his hermitage. There she gives birth to two sons, Kuśa and Lava. Vālmīki teaches them all marvelous weapons, which are capable of defeating any enemy. Sage Vālmīki, it is hoped by the demonesses, might see to the end of Dāśarathis through Rāma's two sons themselves. To hasten the destruction of Rāma, Śūrpaṇakhā decides to steal the sacrificial horse of Rāma, which has been held by Kuśa so that even if Kuśa decides later to hand over the horse to Rāma, he would not be able to do so, and thus inevitably a war should break through between Rāma and his sons.

Whoever may win in the war, it would definitely be a loss to Rāma. The battle would certainly bring about the death of Rāma or his sons. Either way it would be an advantage for Śūrpaṇakhā. The interlude ends with a warning of a sage, Dālbhyāyana, to the members of the hermitage to protect the sacrificial horse carefully from the mischievous demons.

After the interlude, Kuśa and Lava come on to the stage. They engage themselves for some time in describing the beauties of the moonlit night. Prāvāhaṇi enters and tells them that the forces of Ayodhyā led by Śatrughna have come. Lava expresses his desire to have the opportunity of fighting with them. Kuśa hesitatingly grants his desire-Lava, after making his obeisance to Kuśa and Prāvāhaṇi and receiving their blessings, leaves the stage. Within a few minutes, an announcement from behind the curtain that the forces of Ayodhyā are being destroyed by Lava is heard. Kuśa, advised by Prāvāhaṇi, enters the hermitage for its protection.

Act IV

The act begins with an interlude in which Kāsaraka, a cowherd boy, who was an eye witness to the battle, tells Medhāvin, a brāhmaṇa, how Lava had ruined the forces of Ayodhyā.

The act proper begins with the entrance of Śatrughna. He wonders who the detainers of the horse could be. Kuśa and Lava enter the stage telling him that it is they who have held it. Śatrughna, on seeing the boys, feels an inexplicable affection for them. Sumantra, his charioteer, observes that they resemble Rāma. Śatrughna, not willing to fight with the young boys, tries to persuade them to release the horse; but the more he speaks gently, the more Lava taunts him and provokes him to fight. Kuśa looks on approvingly. Just when they are about to start fighting, Lavaṇa, the demon king of Mathurā, appears on the stage challenging both the contenders. Now Śatrughna, Kuśa and Lava–all the three–join together to attack the common enemy. But again even before the fight begins, an announcement from behind the curtain informs Lavaṇa that the forces of Ayodhyā, taking advantage of his absence, have laid siege to Mathurā. Lavaṇa retreats immediately from the scene saying that he will

first see to the end of the besiegers, as well as the brahmins who instigated them, and then come to crush these martial mosquitoes.

As soon as the common enemy, Lavaṇa, withdraws from the scene, the wordy duel between Śatrughna and Lava is renewed and they go behind the curtain to do the actual fighting. Kuśa waits on the stage eager to hear the news from the battle-field. Meanwhile Prāvāhani also joins him. A little later, Sumantra and Hanumān appear on the stage, both severely wounded. From their conversation, it is learnt that the whole of the army, along with Śatrughna, are lying on the battle-field almost dead. Hanumān asks Sumantra to go to Ayodhdyā and report to the king, Rāma, all the happenings, so that he can send Bharata at the head of a bigger army. After their exit, Kuśa, along with Prāvāhaṇi, also leaves for the hermitage to present the happy tidings of Lava's victory to their mother, Sītā.

Act V

The act begins with the entry of Kuśa eager to hear the news of the battle. Then enters a sage, Aghamarṣaṇa, returning from the battlefield. He brings the news of a severe battle. Both of them come to Sītā, who is in the company of her maid servants. The sage narrates how the battle ensued between Lava and Śatrughna. Sītā faints when she hears that Lava was struck with Brahmāstra, and became unconscious. Kuśa is eager to enter the battle field and revenge his brother's fall.

Sītā is comforted by the sage that no danger could befall Lava. He is safely resting on a bed of flowers. The sage continues that, when Śatrughna released the Brahmāstra, Lava also released a Brahmāstra to counter that of Śatrughna. Lava's missile not only nullified Śatrughna's but proceeded further and struck him in the heart and felled him down. Sītā weeps at the death of Śatrughna. But once again she is consoled by the sage that Śatrughna is hale and healthy. The sage continues the narration to the effect that Lava, not intending to lower the greatness of Rāma, offered himself to be struck by the missile of Śatrughna and thus fell to the ground. But Goddess Earth materialised a bed of flowers so that Lava would not be hurt while falling. Having obliged the missile of Śātrughna, Lava got up within no time. Just then Sūrpaṇakhā created an

illusion in which Sītā appeared jumping into a fire. Lava stood aghast at the sight and was too bewildered to act quickly against the army. Kuśa wants to rush to the battle field to assist Lava, who swooned, affected by the illusion. At this very moment, information reaches that Bharata has come to fight Lava and Kuśā.

It is also informed that he has carried away Lava lying unconscious. Kuśā departs to the battle field with the blessings of his mother. She gives him a ring to revive Lava back to life. The act ends with the announcement that Rāma himself has come to the āśram and hurried arrangements are being made to welcome him. Sītā leaves the stage accompanied by the maid friends to have a close look at Rāma.

SOURCES OF THE PLOT AND THE IMPROVEMENTS EFFECTED BY THE DRAMATIST

The main source of the play is the Utarakāṇḍa of Vālmīkirāmāyaṇa. But Jaimini Bhārata provided the plot of happy reunion of Rāma and Sītā resulting from the fight between the father and sons. The dramatist having taken the story of abandonment of Sītā from Vālmīki, has introduced many innovations.

The role of Śūrpaṇakhā in the abandonment of Sītā is taken up by the dramatist from the folk-tales[26a] of Telugu and Kannaḍa people. In these folk-tales Śūrpaṇakha induces Sītā to draw the picture of Rāvana and then publicises it which makes Rāma to abandon Sītā. The dramatist has made use of Śūrpaṇakhā in the abandonment of Sītā, but invented the story that she had possessed the body of a washerman and caused to utter wicked words about Sītā's character. The dramatist might have got the suggestion for this innovation from Bhavabhūti's Mahāvīracarita, in which Śūrpaṇakhā, in the guise of Mandharā, brings the forged letter of Kaikeyī and achieves Rāma's exile to the forest. In Rāmabhadra' Dīkṣita's Jānakīpariṇaya, we have Mārīca and Vidyudjihva possessing the bodies of Daśāratha, Kaikeyī and Mandharā to send Rāma to the forest. Vālmīki's anger towards Rāma is taken from Raghuvamśa[26b] (The dramatist might not have had occasion to be acquainted with Kundamālā

in which also Vālmīki's dissatisfaction for Rāma is mentioned.)

The Horse-sacrifice of Rāma is taken from Vālmīki. But the poet chooses to follow Jaimini and Bhavabhūti according to whom the boys held up the horse causing the fight thereby. But here again the poet has made a number of original contributions. According to Vālmīkirāmāyaṇa, Vālmīki was in his hermitage at the time of the sacrifice. According to Ānanda Rāmāyaṇa, he was present in the sacrifice itself. According to Padma purāṇa, Vālmīki was in Varuṇaloka at the time. But our poet says that he purposely went to Varuṇaloka on the pretext of officiating over Varuṇa's sacrifice in order to avoid going over to Rāma's sacrifice. The poet says that Vālmīki politely rejected Rāma's invitation to officiate over his sacrifice.

Bringing in Nārada as the stage-manager of the whole drama might have been taken from Paumacariya or from some adaption of it in some other language e.g. Nāgacandra's Rāmacandra-carita in Kannaḍa. But whereas there Nārada directly instigates the boys to invade Ayodhyā, (there is no mention of the sacrifice of the horse in Paumacariya), our poet has conceived the idea of Nārada's inciting Vālmīki to demand, as his tution fees, the holding up of the horse and the consequent fight with Rāma. The poet might have thought of introducing Nārada even without being influenced by Paumacariya, because Nārada has always been famous as a Lover of Quarrels, कलहप्रिय. We have a number of stories in which Nārada creates quarrels between friends and friends, relatives and relatives e.g. Pārijātāpaharaṇa, Gayopākhyāna, and Rāmāñjaneya Yuddha.

The course of the fight is very much the same as that in Jaimini Bhārata. But here also the poet has his own way of conducting the events. According to Jaimini, Śātrughna makes Lava swoon, takes him upon his chariot and starts for Ayodhyā. But out poet makes Lava and Śātrughna both swoon, hit by each other's missiles. It is Bharata, who enters the battle-field after Śātrughna's fall, that carries away Lava.

The poet makes Lava sturdier than Śatrughna, because, whereas Śatrughna, hit by Lava's missiles, falls down unconscious, Lava only feigns to fall down just to honour Śātrughna's missile. He immediately

gets up again. However he really swoons again on seeing the illusion of his mother falling into the fire. No warrior could claim to have defeated Lava.

The mischief of Śūrpaṇakhā, in creating illusory Sītā, it seems, has got a remote source in Rāmabhadra Dīkṣita's Jānakī Pariṇaya, in which even before the marriage of Rāmā and Sītā, the demons (Mārīca and Vidyudjihva) create an illusion of Sītā leaping into the fire so as to deceive Rāma and make him also jump into the fire. The magical chant (V3), with which Śátrughna reinforced the Brhamāstra, is taken from Vālmīki Rāmāyaṇa with only a slight modification in the last five letters.[27]

According to Vālmīki, Lavaṇa is killed by Śatrughna long before–within a few days of the birth of Lava and Kuśa. Our poet keeps him alive till the boys are grown up and brings him to intervene in the fight between Śátrughna and the boys. Perhaps he wants him to be killed by Kuśa or Lava. He also mentions that the armies of Ayodhyā beseiged Mathurā, Lavaṇa's capital, taking advantage of his coming out of his castle. It is not Śātrughna who laid seige to Mathurā as in Vālmīki. In Jaimini, there is mention of a Rudhirākṣa, the maternal uncle of Lavaṇa, being killed by Lava in this context. But he is said to be on the side of Śatrughna. The intention of the poet in bringing in Lavaṇa can be known only when the play is available to us in a complete form.

Sītā's ring studded with the life-giving diamond can be traced to the ring in Aścarya Cuḍāmani. Of course, the mystical power described in it is different. There it repells all the mischiefs of the demons. The idea of Jīvaratna can also be traced to the story of Babhruvāhana, according to which Ulūcī brings back to life the dead Arjuna (and Babhruvāhana) with the Sañjīvani jewel. The Telugu Folk song Kuśalava Kutchla Katha tells that Kuśa took with him the ring from his mother which was the one sent by Rāma to her through Hanumān when she was a captive of Rāvaṇa. Kuśa after reaching Ayodhyā, drops the ring in the water-pitcher being carried by Manthara to bathe Lava before his being sacrificed. When the water with the ring falls upon Lava's head, he regains his consciousness, kills Mantharā and joins Kuśa in his attack upon the forces of Ayodhyā.

The description by Cakravāla that the presiding angels of the missiles

are seen attending upon Kuśa is influenced by Bhavabhūti's mentioning that the presiding angels of Jṛmbhaka etc. are painted in the picture as attending upon Rāma. [28]

Rāma's defeat at the hands of his sons is described in Jaimini Bharata. Our poet gives a background incident to it that Rāma obtained a boon from Śiva that he should have a son who could defeat him. The happy ending of the plot is taken from Bhavabhūti and Jaimini besides Ānanda Rāmāyaṇa and Padmapurāṇa. According to the Vālmīki Rāmāyaṇa, the boys do not know their relationship with Rāma, the hero of the poem, despite the fact that they have got the entire poem by heart. The same is the position with Uttararāmacarita also. But, according to Jaimini (Paumacariya and Bṛhatkathā also), they know who their parents are. Our poet choses to follow Jaimini. But whereas, according to Jaimini, the boys appear to have no respect at all for Rāma, according to our play, they have great reverence for their father. Though Lava's respect is somewhat overshadowed by his anger, Kuśa has unmixed reverence for Rāma. In this respect the poet here follows Bhavabhūti.

Kuśa's sending a challenging letter to Śatrughna seems to have no source at all. The characters Prāvāhaṇi and Chakravāḷa (not to speak of Aghamarṣaṇa, Dhūmramukhā etc.,) are purely the poet's creation.

Thus it is clear that though the primary source for our poet is Vālmīki Rāmāyaṇa, his model , as far as the plot is concerned, is Jaimini. But, as a poet and dramatist, his rivalry is only with Bhavabhūti.

It is interesting to note that whereas there are scores of dramas in Sanskrit with themes pertaining to Pūrva Rāmāyaṇa, there are only a very few dramas with the theme of Uttara Rāmāyaṇa, out of which again only Uttararāmacarita had been known to scholars till 1923 when, for the first time, Kundamālā was brought to their notice by its publication. It is quite possible that our poet had no occassion to see Kundamālā or any other drama pertaining to the Kuśa–Lava story. There is reason to believe that he considered himself as the second one to dramatise that story. Nobody else could venture to take up the story immortalised by Bhavabhūti. They were diffident that they could not surpass him or come equal to him and that their work might not get any recognition at all. Our poet was

courageous enough to step into the arena dominated by the prince of athlets, Bhavabhūti. One may very well compare him to his hero Kuśa who, next to Kumāraswāmy, stood only second to rend the mountains.

PROBABLE ENDING OF THE DRAMA

As has already been observed, the play, as it is available now, is incomplete. Some portions are also missing between the departure of Kuśa for the battle-field and the announcement of the arrival of Rāma at the hermitage.

By a careful study of the available portion of the play, we can however make a guess about the probable ending.

1. Bharata must have suffered defeat at the hands of Kuśa because there is no reason compelling Rāma to leave Ayodhyā after sending Bharata to reclaim the horse. c.f. Page --- 73

2. Kuśa must have revived Lava back to life with the help of the Jīvaratna given by Sītā. c.f. page.--- 74

3. After Bharata, it should have been Lakṣmaṇa's turn to taste the valour of the boys—because Rāma, the king, would not have personally descended on the battle-field without exhausting all his military resources.

4. Rāma also should have been defeated by Kuśa. Else, the boon Rāma got from Lord Śiva that he should have a son who could defeat him (c.f. Page 9) remains unfulfilled.

5. Vālmīki should then appear on the stage, bring back Rāma and his followers to life by his miraculous powers and censure Rāma for having discarded the innocent Sītā. He was already angry with Rāma on this account. c.f. Page--- 16

6. The mischief of Śūrpaṇakhā in creating a rumour about Sītā's character (c.f. Page 45) should be brought to light in order to prepare Rāma agreeable to accept Sītā without any fear of hurting the people's opinion. Śūrpaṇkhā should also get suitably punished for her mischief.(c.f. Page 72)

7. Nārada should remind Rāma about the boon he had obtained from Śiva and convince Rāma that it was only his desire to suffer defeat at the hands of his own son got fulfilled, thereby reconciling the father and the sons.

8. Rama's completing the Horse-sacrifice together with Sita (c.f. Page 26) and his coronating Kusa as the crown-prince (c.f. Page 42) should also get a mention.

9. The news of the slaying of Lavanāsura by Śatrughna should reach Rāma at the time of rejoicement.

10. A short recital of the Rāmāyaṇa by Kuśa and Lava may not be out of place.

11. Bharatavākya to be delivered by Nārada or Vālmīki.

The representation of the above incidents may require two more acts. It is, by all means, probable that Act V ends with the departure of Kuśa for the battle-field. The fate of Bharata and Lakṣmaṇa can be briefly reported in a small scene–an Arthopakṣepaka–Praveśaka or Viṣkambha. The confrontation of Rāma and his twin sons is a very important incident to be just hinted in the Arthopakṣepaka. The confrontation of the father and the sons has great dramatic value and requires actual representation on the stage. That means Act VI. The reconcilement and the happy reunion of the estranged couple and their children can constitute Act VII.

The last few lines of the presently available text-i.e. from V.24 मृज्यन्तां राजमार्गाः can be fitted into Act VII.

Until such time as we are fortunate enough to retrieve the missing portion of the drama, we have to remain content with the above guess work.

CHARACTERISATION
KUŚA

Kuśa is the hero of the play. According to the play, he must be at least of the later teen-age, though, according to Vālmīki he is hardly twelve years of age. Even then he shows great maturity of mind in his words and

deeds, something rare for his age.

The first thing to mention about him is his valour. He is well-versed in all kinds of arms and missiles. As a child, even while practising archery, he made rents in hills. But he does not think it as praiseworthy, because he considers it as the normal deed of another child-Kumāraswāmy. There is nothing special in it. He wants to do something which none other has ever done. All his actions are aimed at the achievement of that great ideal. Although he has the self-confidence that he has received complete training and instruction in warfare, he feels that it is of no use if he cannot prove his mastery in the art of warfare by defeating great opponents. He is eagerly looking forward for an oppoutunity to display his valour. He is fully prepared to face great armies single-handed.

Kuśa is only a few moments older than Lava. (Or was he born a few minutes later than Lava, because it is the practice prevalent to consider the child born later as the elder one in the twins) But he treats his younger brother as a child and he behaves himself as a very elderly person. He obliges Lava's personal desires and appreciates him for his display of valour. His approach to others is that of a grown up prince and they also treat him in the same way. He is royal and majestic in all his words and actions. It is small wonder, therefore, that Cakravāḷa comes to the conclusion that Kuśa alone can save his mountain–clan from the atrocities of Rāma's monkey-army.

He has great love and respect for his mother. He thinks that it is only because of her he has become what he is. He can go forward to achieve his ambition only after receiving her blessings.

Kuśa knows full well that Rāma is the sole cause for all the suffering of his mother. But that does not in any way diminish his respect and reverence for him. He is all praise for him and his armies. He is not prepared to find any fault with his father. He becomes perplexed as to what to do when he is confronted with the question of holding his father's sacrificial horse. If he holds it, it will lead to confrontation with his father. If he releases it, his martial virtue suffers. If he ignores it, it will be ignoring the elders. Even after holding the horse, he wants to send it back to Rāma before any rupture breaks out. It is with great difficulty that Bharadwāja persuades and convinces him to hold it. He praises the nobleness of Sátrughna even when he is about to face him in the battle-

field. He eulogiges Hanumān when Lava denounces him.

Kuśa's reverence for his teacher, Vālmīki, is beyond description. He is prepared to do whatever he orders him to do. Nay–a message from Vālmīki is enough for Kuśa to do anything even without going into its virtue or otherwise. His reverence for other sages and elders like Bharadwāja, Aghamarṣaṇa, and Prāvāhaṇi is also praiseworthy. Forbidden by Aghạmarṣaṇa, he curbs his enthusiasm to rush to the battle-field.

In spite of all his valour, he is quite modest, and has no worldly ambitions of kingdom etc. Execution of the command of his teacher is his only desire. When Cakravāḷa says that the Goddess of victory wooes him, he blushes out of modesty.

He is more than the ordinary Dhīrodātta. Indeed, he is the Ocean of the gems of all the auspicious and blessed virtues–just the one Rāma desired his son to be as a boon from Lord Śiva.

As Sūtradhāra puts it, in all the three worlds, only he is his equal, he is without an equal.

He is a model for an ideal hero–no harshness in speech, no crimson in the eyes, no contraction of the brows in the face, no sweating in the forehead, no horripilation in the body, no throbbing in the lips in battles. the characteristics of the truely victorious. (IV.24).

Lava

Lava is the younger twin brother of Kuśa. The poet moulded his character so as to be studied in contrast with that of Kuśa.

Lava is also as well-versed in arms and missiles as Kuśa and is quite a little more enthusiastic to show his valour than his brother. He is like a ferocious horse. Only Kuśa can curb his offensive spirit. Whereas Kuśa gives respect even to his opponents, Lava always speaks derisively about his opponents however great they may be. He taunts them very caustically.

Lava loves his mother as much as Kuśa. But whereas Kuśa has got equally great love and respect for his father as well, Lava is angry with his father because he was the cause of his mother's sufferings. He is very anxious to have a scuffle with his father. No doubt, Lava, respects elders and sages but his greatest reverence is towards Kuśa only.

In short, the temperamental difference between Kuśa and Lava reminds us of the one between Rāma and Lakṣmaṇa. To conclude, whereas Kuśa is an ideal for Dhīrodātta, Lava can be termed as a Dhīroddhata.

Sita

Sītā appears only once in this incomplete drama and that too only in the last act. But in that single apperance, the poet is able to bring out all the noble traits of her adorable character.

The most prominent trait in her character is her motherly affection. She is able to bear the hardship of separation from her husband and the humility of the disgrace only, for the love of her two children. She lives only for them and would not like to live if anything untoward happens to either of them. Even the very thought of any harm to them makes her swoon. She wants them to be always in her presence. She treats her grown up children as suckling babies. She thinks that their bodies are so tender that even the stone-studded ring on her finger would hurt them when she embraces them, even though they are hard-bodied and strong enough to endure the hardships of battles. She despises the duty of Kṣatriyas which makes little consideration about family relations in battles. She cannot

easily give her consent to her son to fight against his paternal uncle. Her motherly affection is not only limited to her sons. She loves the younger brothers of her husband also as her sons. She remembers kindly their sacrifices and sufferings for the sake of her and her husband. She is happy about their pomp and splendour. She swoons on hearing any harm done to them.

She is very much touched by the affection and kindness others have for her and her children. She feels that her friends and mother, Goddess Earth, grieve for the sake of her and her children. She loves the fauna and flora of her surroundings and in turn is equally loved by them. She has great reverence for elders and sages. She stands up and salutes reverentially when they approach and follows their commands. She is simple–minded and childlike. She is easily carried by emotions. She thinks she is really dead when she hears the burning of her illusory replica. She thinks that her grief has come to an end with her death but is surprised that her body is still burning with grief.

The Indian ideal of a woman's devotedness for her husband is Sītā and this is the greatest and most important trait in her character. She is elated by the news of her husband's approach. Even his glimpse brings in a world of joy to her. He is her life and her all–in–all. She is so pure that even her name has got divine power. The missile sanctified with her name was powerful enough not only to cut up into two the very missile sanctified with Rāma's name but also to strike down Śatrughna.

Indeed her life story is, as Kuśa says, a very wonderful one, and anybody who sings her praise is sure to get all prosperity and auspiciousness.

Rāma

Rāma does not make his appearance in any of the five acts of the play now available. But he is the subject of talk of everybody throughout the play.

Rāma vanquished Rāvaṇa who had conquered the three worlds. So presently he is considered as the most valorous person on earth. The sages and other virtuous people live peacefully under Rāma's protection. It seems he is a bit proud of his great valour as can be seen from the

challenge written on the tablet on the face of the sacrificial horse. All the kings and princes accept his suzeriainty even without giving a fight. He always does what he thinks to be correct. He is not easily convincible. Even Vālmīki thinks that it is difficult to convince him through soft advice. So he has to think of the harder way of humiliating him at the hands of his own son and make him come to his senses.

He has great love for Sītā. He also knows that she is pure and chaste. But he did not hesitate to abandon her, when he felt that his duty as a king demanded of him to act in that manner. After abandoning her he led a very miserable life. He did not marry again but installed the golden idol of Sītā in the place that was due to her in his sacrifices. This shows the great respect he gave to his abandoned wife.

His character is spotless in every respect. Kuśa thinks that there can be no blemish in his character.

Rāma is destined to be defeated at the hands of his own son in the end of the play. This cannot in any way diminish his greatness. It is only because of his desire that his son should be more valorous than him–a boon obtained from Lord Śiva that he should have a son who would have the capacity to defeat him. In this respect, Rāma appears as an ideal father as the saying goes: पुत्रादिच्छेत्पराजयं शिष्यादिच्छेत् पराभवम् ।

Nārada

The play begins with the entrance of the divine sage Nārada and perhaps it may have been intended by the author to end it with the Bharatavākya of Nārada.

If Kuśa is the hero of the play and Vālmīki his driving force, Nārada is the architect of the masterplan comprising the whole course of events in the play.

First of all, he encourages Rāma to perform the horse sacrifice. Secondly, there is, reason to believe that there is Nārada's hand also in Vālmīki's refusing Rāma's invitation to be in charge of the sacrifice. Thirdly, it is Nārada alone who causes Vālmīki to see that Kuśa holds the sacrificial horse. Thus Nārada creates a conflict between the father and

the son, thereby justifying his title `Kalahapriya'.

But Nārada's `Kalahapriyatwa', love for quarrels, should not be misunderstood. He never creates a quarrel for its own sake. All the quarrels he creates result in the welfare of the world. So his quarrel-loving nature is only a pleasantly veiled desire of ensuring the welfare of the world. The present quarrel he created between Rāma and Kuśa results in the reunion of the separated couple, Rāma and Sītā, and Rāma's having an heir to his throne in his own son Kuśa, thereby perpetrating the rule of the solar race. Thus Nārada not only justifies his title of Kalahapriya but also his name Nārada meaning `Bestower of welfare'.

Vālmīki

Vālmīki does not appear on the stage anywhere in the five acts available. But he is the guiding force of all the actions of Kuśa and Lava, the twin hereos of the play.

Vālmīki is a great sage and a great teacher. There is no art or science in which he is not an adept. He is an expert in warfare also. He has trained Kuśa and Lava in all the fourteen faculties of education. He is an absolutely selfless teacher. He even spends his hard-earned powers of penance for the welfare of his disciples. As his tution fees, he desires to see his disciple defeat an opponent of great valour and thus become famous throughout the world. Since Rāma is the most valorous hero in the world, Vālmīki desires that his disciple Kuśa should become even more famous by defeating Rāma on the battle-field.

There is also another reason for Vālmīki's desire to see Rāma's humiliation. Vālmīki is of the opinion that Rāma is quite unjust in abandoning Sīta for no fault of hers. So he is judiciously angry with Rāma, and would like to see him punished at the hands of Sītā's son. That is why he gently refuses to accept Rāma's invitation to be the priest-in-chief for his sacrifice on the pretext of his otherwise being engaged in the sacrifice of Varuṇa, the lord of the Nether–world. From there, impelled by Nārada, he sends his senior–most disciple, Bharadwāja, as a messenger to Kuśa with the command that Kuśa should hold the sacrificial horse of Rāma, seek a fight with him and defeat him on the

battle-field.

It does not mean that Vālmīki is really angry with Rāma. In reality, he is his greatest well-wisher. His anger is only a veiled form of his love for him. As he knows that Rāma is not amenable with soft words of advice, he chooses the harder way of getting him punished at the hands of his own son and bringing him back to his sense of justice.

Thus Vālmiki plays the role of an ideal teacher. He is not satisfied merely with training his disciples in the various branches of knowledge, but sees to it that the knowledge is put into practice. He voluntarily takes upon his shoulders the responsibility of promoting the welfare of his disciple's family also.

He is of such a strong will and soul-power that whatever he wants to achieve is invariably fulfilled. Thus he was able to rectify the hasty and unfair decision of Rāma in abandoning Sītā.

Satrughna

Śatrughna, the youngenst brother of Rāma, is the centre of the talk in Acts II and III. Hew appears on the stage in Act IV.

Śatrughna is a great warrior. Rāma sent him at the head of the troops guarding the sacrificial horse. The princes on the way were easily subdued by him.

He has great admiration and respect for Rāma. He firmly believes that there is nobody in the world who can withstand him. He cannot tolerate the slightest insult done to Rāma whether in word or in deed.

He is of polite manners. He receives Prāvāhaṇi with due respect. But once he gets angry, he forgets all civility. He demands that sage Vālmīki should also come along with Kuśa and Lava and ask pardon for having detained the horse.

He is tender-hearted also. He is moved by the charing personalities of Kuśa and Lava. He feels a sense of inexplicable love for them. And he inwardly praises their skill and valour. But he does not hesitate to use the most powerful weapons against them when they prove too hard and unamenable

Verily Śatrughna proves that he richly deserves the meaningful name Śatrughna, the slayer of the enemies. He has also amply proved that he is a worthy brother of Rāma.

Bharadwāja

Bhardwāja is a minor character in the play, but he plays a significant role. He is the senior-most disciple of Vālmīki, and acts as his mouthpiece. As a mouthpiece, he acts not merely as a messenger but as an able diplomat. That he is able to convince Kuśa to fight against his own father for whom he has the greatest respect, speaks of his great persuasive capacity.

Bharadawāja has great respect for Kuśa and, in turn, is greatly respected by the latter.

The plan designed by Nārada and Vālmīki could become successful only through the instrumentality of Bharadwāja.

Prāvāhaṇi

Prāvāhaṇi is also one of the minor characters created by the poet. He appears in three out of the five acts. He is a confederate of Kuśa. By profession, perhaps, he may be a charioteer. His name is Barbara, which means an uncivilized person. but he is so civilized that Kuśa gives him great respect and salutes him as one equal to a teacher and addresses him as an Ārya. He was chosen as the messenger to Satrughna's court. He not only delivered the message but created considerable havoc in the enemy-camp. His apt and taunty reply to Sugrīva who spoke lightly about Kuśa shows his great wit and courage. He richly deserved the appellation of वाच : प्रवदिता, an eloquent spokesman.

Hanumān and Sugrīva

Hanumān and Sugrīva are two other characters which have to be studied in contrast with each other. Hanumān was the minister of Sugrīva before he became the servant of Rāma. Now that both of them have become courtiers of Rāma, they follow Rāma's sacrificial horse as its

guards along with Śatrughna. Hanumān is stronger than Sugrīva. Sugrīva is hasty but Hanumān is sober. Sugrīva fails to estimate the valour of Kuśa and advises Śatrughna to send forces immediately and bring back the horse being held by Kuśa. But Hanumān knows full well of the greatness of Kuśa and advises Śatrughna first to get all his dispersed forces gathered together and then only launch attack against that great warrior. He knows his own limitations. He tells Sumantra that not only he, but even his father, the wind-god, is helpless in this situation and can do nothing against the wishes of sage Vālmīki.

It is no wonder, therefore, that Sugrīva deserves the epithet of Markaṭarāja while Hanumān is praised as Prajñāvān.

ON THE TITLE OF THE DRAMA

All the three manuscripts in the Prastāvanā as well as at the end of each act give the name of the drama as JANAKAJĀNANDA NĀṬAKAM, the Delight of Sītā.

The title can be dissolved as: जनकात् जाता जनकजा; जनकजायाः आनन्दः जनकजानन्दः तमधिकृत्य कृतं नाटकम् - जनकजानन्दनाटकम् । A drama in which the happiness of Sītā is depicted is Janakajānandanāṭakam.

Vālmīki called his Rāmāyaṇa as सीतायाश्चरितं महत् । If we accept the authenticity of the seventh Kāṇḍa, the Uttarakāṇḍa, then the Rāmāyaṇa ends with the tragic disapperance of Sītā when she opts to go into the bowels of the earth in utter dejection and sorrow. It means that Vālmīki in his Rāmāyaṇa wanted to depict rather the saga of sorrow of Sīta than to bring into limelight the adventure of Rāma. It may also mean that Vālmīki wanted to show how women become pawns in the hands of men who wield dictatorial authority and power of the state as well as the family.

Down the ages people who worshipped the Rāmāyaṇā as the Veda and Rāma as God-almighty could not reconcile themselves to the tragic end of Sītā. They were unable to understand how the Lord could be so cruel and impractical in his earthly sojourn. They wanted poetic justice to crown Sītā for having suffered continuously without the slightest murmur.

They wanted a happy ending to the sorrow-filled life of Sītā and Rāma in the company of their two sons, Kuśa and Lava. Thus Jaimini Bhārata, Padma Purāṇa and Ānanda Rāmāyaṇa depicted the happy reunion of Sītā and Rāma. The dramatists Bhavabhūti and Diṅnāga gave a happy ending to their dramas.

Kalya Lakṣmī Nṛsimha, following the lead of Bhavabhūti, brought the happy end to the episode of Sītā. Throughout the drama the happy reunion of Sītā and Rāma is hinted. In the Prastāvanā, through the conversation of Sūtradhāra and Naṭī, it is mentioned that the mother of Sūtradhāra was hurt by the harsh words of his father. Naṭī wants Sūtradhāra to try to restore the original status of his mother. But Sūtradhāra replies that his preceptor has taken upon himself the burden of reuniting the estranged couple. This incident indirectly refers to the reunion of Sītā with Rāma. It is hinted again and again throughout the play at many places. Once again in the last act of the play, through the conversation of Aghamarṣana, it is mentioned that the fruit of union of Sītā and Rāma would be fructified in the tree of distress of Vālmīki, the fruit coming out of the flower of the grief of Sītā. The prayer of Priyamvadā towards the end of Act V that the Goddess Pārvatī should make permanent to Sītā the sight of Rāma obtained after a long time also testifies to the happy ending.

Thus the idea of a happy reunion of Sītā and Rāma runs throughout the play and thereby justifies the title Janakajānandam, the Delight of Sītā.

But it appears that the poet is composing a play glorifing the greatness of the sons of Janakajā i.e. Sītā.[29] It is true that the play ends with the happy reunion of Sītā and Rāma, but this reunion is brought forth through the valour of the twin sons of Sītā. The entire drama is pervaded by the valorous adventure of the sons of Sītā.

In fact Kuśa is the hero of the play स्वेनैव सदृशोऽयं नायकः । When Naṭī asks Sūtradhāra as to why the poet has chosen the son of Sītā as the hero, while every poet makes Rāma the hero of his work, Sūtradhāra says that Rāma is pleased more with listening to the glory of the victory of his son than with charity, worship, sacrifice, vows or with the eulogy of his own

greatness.

न दानविधिभिस्तथा न सकलोपचारार्चनैः
न यागहवनव्रतैर्न निजकीर्तिसंकीर्तनैः ।
यथा हि रघुनन्दनस्स मयि साधु नन्दिष्यति ।
स्वनन्दनजयप्रथाप्रकथनामृतास्वादनात् ॥ I 24

Kuśa is praised as a matchless hero[30] सदृशान्तर रहितनायकरत्नम् ।

Kuśa's greatness is brought out beautifully in this series of questions and answers. "Who, in this universe, has conquered all the three worlds?". "The ten-headed Rāvaṇa." Who has arrested that one with the strength of his bare arms?." Kārtavīryārjuna." "Who has defeated him in a trice?". "Rāma". "Who did win over Rāma?". "The son of Sītā." Who is equal to him in all the three worlds?" "He himself." (I 25)

Three ideals set Kuśa on the path of adventure and heroism. The first is his duty as son to bring about the union of his parents. मातुःस्वपतिविरहज क्लेशशान्तिः । The second ideal is his own aspiration for the highest state of glory by proving his mettle in the art of archery.

न ज्यारोपाद्धन्वनः सद्गुणत्वं
बाणारोपात्किन्तु सेनास्वरीणाम् ।
नो साफल्यं पत्त्रिणां शल्यसंगा
त्किन्तु प्रत्यागन्तृ सेनागंभंगात् ॥ I 51

The third is his duty to please the preceptor and pay the Gurudakṣina demanded by his preceptor and guardian, sage Vālmīki.

शौर्यानुरूपपरिपन्थिजयोत्सवेन ....
..............................एषैव तस्य हि मता गुरुदक्षिणापि ॥ I 79

We meet Kuśa and Lava as grown-up youths ready to burst on the horizon of heroism. Kuśa is eager to establish his skills in archery. He accepts the command of Vālmīki without a second thought and arrests the horse of Rāma. As for himself, he too cannot tolerate the boast of Rāma

written on the forehead of the horse. When Cakravāḷa, the Lord of the mountains, requests Kuśa for protection and help, Kuśa readily gives him his assurance to help him. Kuśa and Lava without much difficulty dispose the army first and then Śatrughna also. Great heroes like Śatrughna and Hanumān are no match to the sons of Sītā.

Various qualities like heroism, modesty, generosity, obedience to sages and elders make Kuśa the Dhīrodātta Nāyaka and the drama is nothing but the eulogy of the greatness of Kuśa. It is but proper to name the play after Kuśa as Janakajānandam.

TIME-ANALYSIS OF THE PLAY

Unlike other Sanskrit plays, this play is an action-oriented one. Action is very hurried and incidents take place in quick succession.

The gap between the prelude and Act I proper can hardly be a few hours because, in the prelude, Parvataka tells Nārada that the horse is approaching the hermitage of Vālmīki and in the act it enters the hermitage. Nārada's instigation of Vālmīki and the latter's sending Bharadwāja also requires no more time.

The gap between the Acts I and II also need not be more than a few hours considering the amazing quickness in the movements of the monkey-forces. Prāvāhaṇi's carrying the message of Lava to Śatrughna and his return with the tidings of the happenings there need not take much time. Of course, we must believe that the monkey-messengers despatched by Śatrughna to bring back the searching party, which is diffused throughout the ends of the world, go out and the search party returns at lightning speed within the short time Prāvāhaṇi spends in Śatrughna's camp.

Act III begins with the description of the rising moon. So the incidents of the two previous acts could have taken place during the foregoing afternoon. The next morning Prāvāhaṇi brings the news of the approach of the armies. The fight that ensues need not extend to more than an hour or so.

Act IV immediately follows Act III with no interval. Even this fight between Lava and Śatrughna need not take more than one hour.

Act V takes place on the same morning–perhaps one or two hours later. Kuśa waits for the news from battle field and Aghamarṣana arrives with the news of both Lava and Śatrughna found swooning on the battle field. The news of the arrival of Bharata and Kuśa's departure follows within a few minutes.

It thus transpires that the whole play cannot extend for more than one day–one afternoon, the night, and the fore-noon following.

TECHNICAL REMARKS

The dramatist is a versatile scholar. He had mastered all the rules and practices of Sanskrit dramaturgy. In composing this play, he followed scrupulously the rules laid by Bharata and other rhetorecians. At the same time he reflected his times.

The play belongs to the type Nāṭaka with Kuśa playing Dhīrodātta Nāyaka. The Itivṛtta is of Miśra variety, for the story is taken from the Uttarakāṇḍa of Vālmīkirāmāyaṇa and to this innovations are added by the poet. Vīra is the main sentiment in the play. There is no heroine in the play, though Sītā appears in Act V. This is a hero - dominated play.

True to the dramas of the later age, the Prastāvanā is a bit lengthy. It occupies about one seventh of the drama and contains thirty- four verses. But the reader never feels its lengthiness. The dramatist skilfully satisfies the dramatic rules pertaining to Prastāvanā in a pleasant way. Nāndi consists of two verses and by means of pun and suggestion, he summarises the entire story of the drama in a nutshell. The first verse of Nāndi is made up of 8 padas and contains the auspicious words.Saṅkha and Jalaja. The dictum that Prarocanā (Praise of a season) should form part of Prelude, is followed by giving a description of the spring season.

The dramatic theme is again suggested through the episode of the parents of Sūtradhāra.

The Prastāvanā contains all the 13 Vīthyangas, like Udghāta (Series of questions and answers), Prapañca (Mutual praise for a bad thing), Chala (Deciet by pleasant words), Avasyandita (Commenting a sentence in the wrong way), Nāḷika (Riddle with derisive inner meaning), Asatpralāpa (Talk out of context) Vyāhāra (Comic talk with some other

TECHNICAL ANALYSIS

सन्धयः Junctures		अर्थप्रकृतयः Means of the End		कार्यावस्थाः States of the Deed	
मुखम् Protasis	Act I Viṣkambha पर्वतकः–कथं सङ्कल्पमात्रेण कार्यसिद्धिः नारदः– किं न जानासि सङ्कल्पमेव... वल्लभम् (P. 15)	बीजम् Germ	Commencement of the Horse–sacrifice नारद :– अयि पर्वतक.....अश्वमेध : । पर्वतक :– अथ किम् ? (P. 11)	आरम्भः Commence– ment	Narada's planning the fight पर्वतक :– ईदृशमहात्यहित.....जानामि । नारद :– (कर्णे) एवमिव । (P. 15)
प्रतिमुखम् Epitatis	Act I भरद्वाजः–प्रीतिः ......विशङ्का (I. 78) कुशः–स्वभ्यस्ताशेष..... (I. 95) ...किमन्यत् ।	बिन्दुः Secondary Germ	Holding of the horse by the lads भरद्वाजः–गळभुवि.....समीरः । (I. 66)	यत्न : Effort	Bharadwāja's Mission नारदः–तत्र स्थितं....प्रेषयिष्यावः । (P. 15) भरद्वांजः– शौर्यानुरूप..... ... गुरुदक्षिणापि (I. 79)
गर्भः Catastaris	Acts II & III चक्रवाल :–निर्जित्य.....प्रशाधि (II. 33) नेपथ्ये – उष्णांशा.....संघाः (III. 22)	पताका Collateral Story	Cakravāla's Interest चक्रवाल :– तदमुष्मै कथयामि (P. 33) चक्रवाल :– आपन्नानां....वानराणाम् (II. 32)	प्राप्त्याशा । Hope of attainment	Prāvāhaṇi's envoyship लवः–श्रावं श्रावं...... ...वीरनन्द्याम् । (II. 21)
विमर्शः Peripateia	Act IV & First half of Act V ब्राह्मणः–भिदुर....वीचिभिः । (IV. 2) नेपथ्ये – अंसे निवेश्य......सेते । (V. 5)	प्रकरी Episode Story	Lavaṇa's Intervention लवण :-अरे रे मानुषकीटाः......कलहायध्वे । (P. 59) लवणः– तर्हि प्रथमं...निष्पिषाणि । (P. 61)	नियताप्तिः Certainity of attainmet	Defeat of the forces of Ayodhyā नेपथ्ये–युगान्त......प्रणामा इव (III. 27) सुमन्त्रः :– हा हतोऽस्मि...... .... दर्शितोऽस्मि । (P. 64)
निर्वहणः Catastrophe	Remaining portion of the drama प्रियंवदा – अम्ब, मदीयसखी.... स्थिरीकुरु । (P....)	कार्यम् Deed	Performance of the Horse -Sacrifice by Rama — Missing portion of the drama	फलागमः Attainment of Fruit	Reunion of Rāma & Sitā Reunion of Rāma and his sons — Missing portion of the drama

purpose) etc.,. The Praśtāvanā ends with the reference by the stage manager to the entrance of Nārada, the 'real' Sūtradhāra of the action of the drama. Thus the Prastāvanā is of the Prayogātiśaya type.

The first act is preceded by Viṣkambha in which Nārada and Parvata inform the spectators about the entire plot of the play. The Mukhasandhi extends to the whole of Viṣkanbha commencing from कथं चिरयति .....पर्वतः and ending with इति सपर्वतो निष्क्रान्तः. Beginning of the horse-sacrifice by Rāma is the Bīja because the Phala i.e. the reunion of Rāma and Sītā takes place only as a consequential result of Rāma's beginning the sacrifice. The ground for the seed, Ārambha, is prepared by Nārada when he instigates Rāma to perform the horse-sacrifice with the intention of achieving the reunion of Rāma and Sītā. The Pratimukhasandhi comprises Act I. It begins with अहो आचार्यस्य.... and ends with पत्रिकां प्रेषयामः. In this act the end result is clearly identified to be the reunion of Rāma and Sītā and the necessary steps viz., holding the sacrificial horse and sending information to Satrughna were taken to compel the events to follow. We have Bindu in the holding up of the horse by Lava because the fruit could not have resulted unless the boys held up the horse. Nārada's instigating Vālmīki to get the horse held by the twins and Bharadwāja's mission is the Prayatnā. The Garbhasandhi takes up the whole of Acts II and III. The seedling of the conflict that sprouted in Act I puts on new leaves in these acts but hindrance springs up in the form of yet-to-be-carried out-mischief of Sūrpaṇakhā. The Patāka is provided by the story of Cakravāḷa, the chief of mountains, which stretches out the whole of the second act. Cakravāḷa plays a major role in the development of the main story by advising Kuśa to send a challenging letter to Śatrughna. Prāvāhaṇi's envoyship and the design of Śūrpaṇakhā, through which the confrontation between the father and sons is assured, constitute Prāptyāśā or the hope of attainment.

Act IV and the first half of Act V form the Avamarśasandhi. Here the end- fruit appears to be gained with the defeat of the forces of Ayodhyā, but is impeded with the fainting of Lava. The intervention of Lavaṇāsura is the Prakarī because it was only a passing affair of short duration and also it did not contribute to the development of the main story. Certainity of Attainment, Niyatāpti is assured by the defeat of the forces of Ayodhyā

along with the brothers of Rāma. Now the coming of Rāma to the hermitage has become inevitable. The later part of the Act V and the missing portion of the drama constitute the Catastrophe, Nirvahaṇasandhi. It is here that the arrival of Rāma at the hermitage and the reunion of the couple, which is aimed at in Mukhasandhi is realised. Completion of the horse-sacrifice by Rāma in company of Sītā is the Kārya because Sītā's participation in it along with Rāma assures her Dharma as the सहधर्मचारिणी of Rāma, Artha as the queen and Kāma by getting united with her husband. The reunion of the couple and the children is the Phalāgama. The dramatist has also incorporated sandhyṅgas like Vilobhanam, Bhedam etc. in Mukhasandhi, Parispara , Vajram etc. in Pratimukhasandhi, Mārga, Toṭakam etc in Garbhasandhi, Saṅgraha, Virodhanam etc., in Avamarśasandhi, Nirṇaya and Prasāda in Nirvahaṇasandhi. The remaining members of the Nirvahaṇasandhi like Vāñchitāvāpti and Dukhanirgama etc. have to be found in the missing conclusive part of the drama.

STYLE

'Style is the man'. It reveals the personality of the poet. The present poet is himself a 'vīra'. He is a 'Yuddhavīra'. Of course he does not use the martial weapons like sword, armour and the like in his wars. His is a 'Vādayuddha' – war of disputations. Being a staunch Advaitin, he flies over his opponents like a fighting cock. He wields his pen like a sword. His Viśwadeśikavijaya is a vigorous attack upon the followers of other faiths.[31] His Kavikaumudī is also full of pungent and caustic sarcasm.[32] He has developed a style similar to the thunder of a cannon. He has himself described his style as dreadful to his opponents like the raging flame emanating from Śiva's forehead on Doomsday. His great scholarship has come in handy for the purpose. He rejoices at lengthy compounds tightly packed with words made up of harsh sounding letters- aspirates, surds, double consonants, compounded consonants and alliterations.[33] He chooses mostly the Sragdharā, the Śārdūla and Vasantatilaka metres[34] which give him ample scope to indulge in the tough style.[35] And quite knowingly he chooses the heroic sentiment for his drama. The story, the sentiment, and the style of the poet go hand in hand.

There are also, especially in Act III in the description of moonlit night,

some verses which are very lucid with soft diction.[36] But such verses are few and far between and even in the description of the moonlit night his usual pedantic style only prevails.[37]

On the whole his style consists of Narikaḷapāka, Ojoguṇa, Gauḍīrīti and Arabhaṭī Vṛtti. However it is gratifying to not that his style is marked by its easy flow. He never struggles hard for words. They come to him of their own accord. That is why we find an evenness of Śayyā in him. It is not a bed of flowers; it is one of marble stone with its smooth hard and shining surface.

RASAS –SENTIMENTS

In a drama the main sentiment, Rasa should be either Śṛṅgāra (Erotic) or Vīra (Heroic). The main sentiment of this drama is Vira-Yuddhavīra. It is maintained throughout the drama from the beginning to the end in an unbroken and surcharged strain.

The hero of the drama is Kuśa, who can be said as the personification of valour. The primary and permanent feeling or emotion, Sthāyī Bhāva, of the heroic sentiment is 'Utsāha' resolute inclination, which is defined as 'the permanent standing or abiding zeal to accomplish something great and worthy uncommon in the world[38]

Kuśa wants to accomplish something great which no one else in the world has ever achieved and thereby gain everlasting fame. That is why he is not satisfied with uncommon great deeds like the rending of the mountains which he has performed as a child. He is not prepared to consider it as a great achievement because another child Kūmāraswāmy has done it before. He thinks that " A bow cannot be considered as a stringed one (meritorious) just by fixing the string. It is by shooting at the armies of the enemy that it can be considered to be so. So also an arrow cannot be considered as a tipped one (successful) merely by having an iron tip fixed to it. It can be considered as such only by ruining the offensive enemy forces." I.5

He is eagerly waiting for a chance to exhibit his proficiency at arms by attacking and defeating a worthy opponent. Actually he is in search of such an opponent. Bharadwāja aptly blesses him to conquer those who are the greatest warriors in the world and thereby earn great fame. Kuśa is

of course happy with the blessing, but he could not find anybody worthy enough to attack except his own father. He is not prepared to fight with his father. But when Bharadwāja tells him that the demands of the duty of a Kṣatriya recognise no personal relationships, he accepts it.

Kuśa reveals his enthusiasm in other places also. When Cakravālạ says that his kinsmen are tormented, Kuśa says that he is delayed in relieving them only because the nature of their distress is not known. When Cakravāla tells him about the atrocities of the monkeys, Kuśa offers to subdue them from where he is. When he hears from Prāvāhaṇi that the forces of Ayodhyā are approaching, he expresses eagerness to attack them. When the demon - king Lavaṇāsura speaks about Rāma in abusive terms, Kuśa wants to punish him immediately. When he hears from Aghamarṣaṇa that Lava is made to swoon by the enemy forces, he hastens to the battle - field to destroy the enemies and release Lava. It is with very great difficulty that Aghamarṣaṇa could hold him up for a few minutes. He shows great impatience on being delayed in attacking Bharata when he hears that Lava is being carried away by him. It sēems that the atmosphere itself gets surcharged with enthusiasm whenever Kuśa is present.

Lava is no less zealous than his elder brother, Kuśa. He always jumps forward wherever there is an opportunity of exhibiting his valour–whether to fight against the forces of Ayodhyā which he considers as a sparrow or against Lavaṇasura. The opponent hero 'Prativīra', Śatrighna is also a great hero who could enhance the heroic sentiment. His words addressed to Kuśa and Lava as well as Lavaṇa reverberate his great prowess.

The heroic sentiment in the drama is fully nourished with the necessary equipment i.e. the Ālambana and Uddīpana Vibhāvas, Anubhāvas and the Sañcāribhāvas. Not only the main sentiment Vīra, but also all other minor sentiments like Sṛṇgāra, Hāsya, Karuṇa etc., are depicted suitably throughout the play. Some rechtoricians consider filial love, Vātsalya, and friendship, Preyas, also as sentiments. We can also find these sentiments expressed in the present play.

Some of the subsidiary sentiments, e.g, Sṛṇgāra and Hāsya are just touched upon and left, while Vātsalya, Karuṇa and Preyas are dealt with a little more elaborately. However, it is the main sentiment Vịra that is maintained throughout the play. The whole play seems to be वीरानन्दाब्धिवीचीनिचयविहरणम्– floating on the waves of the ocean of

delight produced by the heroic sentiment–not only for Kuśa, but also for the readers of the play. The dexterous poet has been successful in achiveing the goal of a poet काव्यानन्द – pleasure of the poem. He has made the maxim true नायकस्य कवेः श्रोतुः समानोऽनुभवस्ततः With a skilled poet, the experience of the hero, the poet and the listener (reader or spectator) is the same.

DRAMATIC IRONY–UPAŚRUTIS AND PATĀKASTHĀNAS

The poet exhibits his skill in dramatic irony by creating Upaśrutis and Patākasthānas both of which give a suggestion of the future happenings in advance.

When Kuśa is hasitating to send Lava to the battle–field, someone from behind the curtain reads a verse describing the morning scene: "The darkness has been completely destroyed by the advent of the sun on the peak of the eastern mountain. So, O Lotus, give up dispondency and enjoy happiness. May the bees which are your attendants also become happy."(III.22)This can be interpreted as a good omen suggesting that the enemy will be destroyed by Lava and that his friends will be happy.

So also when Satrughna threatens Lava, he intends to mean "Destiny is against you who are desirous of becoming a locust in the flames of the fire of my arrows."(IV.2) But it can also mean "Denstity is against me, who am desirous of becoming a locust in the flames of the fires of your arrows." Thus unintentionally he suggests the future that he is going to be defeated by the arrows of Lava.

Immediately after this, Sumantra speaks out a sentence intending to bless Satrughna which means "May victory be yours over Kuśa and Lava" (IV.p. 59). But again this also can mean "May victory be of Kuśa and Lava over you." It cannot be intentional because, though Sumantra has a soft corner for the boys, he would never wish the defeat of his own master, Satrughna.

KALYA LAKṢTMINṚSIMHA AS A DRAMATIST

Drama is said to be the highest form of all the literary compositions.[39] A student's education comes to a close with the study of the drama. Poets can attempt at dramatic work only after gaining mastery over the literary

art by writing other forms of composition before it. Lakṣmī Nṛsimha also wrote two śravya kāvyas, Kavi kaumudī and Viśwadeśika Vijayam before Janakajānandam.

The author of a śravya kāvya can give vent to his likes and dislikes freely. But the author of a Dṛśya Kāvya cannot do so. He has no voice of his own in a drama. Whatever he wants to tell must be breathed out through the mouth of one or other character. But he has to create living characters. Every character should be true to his or her real nature. The poet must be impartial in the portrayal of the different characters, good and bad. So he must enter into every character and enliven it. That is to say, he must be able to transmigrate into a number of bodies simultaneously. At the same time, he should never lose sight of the message he has to give to the reader or spectator. This is like dancing on the edge of the blade of a sword.

The dramatist, Lakṣmīnṛsimha, has created characters of different temperaments, for instance, calm and composed Kuśa, hot-blooded Lava, persuasive Bharadwāja, eloquent Prāvāhaṇi, self-assertive Śatrughna, pensive Sumantra, hasty Sugrīva, sober Hanumān, haughty Lavaṇa, mischievous Śūrpaṇakā, and affectionate Sītā, Anasūyā and Priyamvadā. The dialogue put in the mouth of each of them exactly suits his or her nature and each one appears to be correct from his or her point of view.

The conversational sentences are short and lucid for the audience to follow and understand just by hearing once. However, the same cannot be said about his verses. Though there are a few verses which are lucid and terse enough for the stage, most of the verses are very hard and not quite easily understandable. Here, it must be admitted that the poet in Lakṣmīnṛsimha dominated the dramatist. But even without going into the meaning, the diction itself is able to raise the sentiment. The appeal is made direct to the heart and not through the mind. This is a case of Prasāda (perspicuity), common to all sentiments. Because the drama is one of the heroic sentiment, the poet's style full of 'Ojas' is aptly suited to the context.[40] However, on the whole, every sentence in the dialogues is strongly cemented with those on either side. No sentence can be taken off without affecting the others. The poet proves himself a good conversationalist in using the split verses to the maximum effect.[41]

Incidents occur in quick succession and make the spectator race along

with them. There is not an idle moment. The poet compresses the events that should naturally take a number of days into a few hours presented in few minutes. Prāvāhani's messengership, which should have taken atleast an hour, is condensed into one minute in which the monkey—messengers go to the ends of the world and bring back the search party. The spectator's attention is vehemently seized and he remains deeply engrossed in the drama from the beginning to the end.

No incident that cannot be staged is included in any of the acts. The actual fightings are done behind the screen, reported by others. The stage is never crowded. But according to dramaturgy animals should not be brought on the stage. The important horse of Rāma, which is the cause for the fight, should not have been brought on the stage but kept behind the curtains.

No character can come straight away on to the stage without some suggestion about its arrival beforehand. The poet has carried this rule of dramaturgy to the extreme. Sūtradhāra, in the Prastāvanā, says to himself, 'How is it that my wife has not yet come?' Immediately Natī enters. The same technique is observed at the time of the entrance of Parvataka in Viṣkamba of Act I, of Prāvāhaṇi in Act II and Aghamarṣana in a Act V. In Act II, Kuśa casually mentions the name of Cakravāla, the mythical mountain, and immediately Cakravāla, the Lord of mountains comes on to the stage. This appears to be an example for Kākatālīya Nyāya. But in reality, it is the result of the poet's implicit obedience to the rules of Dramaturgy.

The drama begins after the abandonment of Sītā and the birth of Kuśa and Lava. But suspense is maintained regarding the reason and the mode of abandonment till the Praveśaka to Act III when Śūrpaṇakhā reveals it as a flash-back. Some small doubts that arise in the minds of the spectators are cleared off then and there by some character on the stage. Why is Vālmīki angry with Rāma? What happened to Lava after he himself braced his chest for Śatrughna's missile? Who was the mischiefmaker of the illusory Sītā falling into the fire? Who arranged a bed of flowers for the swooning Lava ? etc.

From the beginning to the end, the tone of the whole of the drama is a serious one. The spectator's mind tends to get fatigued by the continous serious note. So in order to give some relief to it, the poet has provided a

pleasant description of the soothing moonlit night in the beginning of Act III and the comic incoherent talk of Kāsaraka in the mixed Viṣkambha to Act IV.

The dramatist skilfully incorporated many an Upasruti and Patākasthāna which foretell the future events.

On the whole, we can say without any hesitation that the author has proved himself to be not only a good poet but a good dramatist also.

COMPARATIVE STUDY OF UTTĀRARAMACARITA, KUNDAMĀLĀ AND JANAKAJĀNANDA

Plot : When we read these three works, the first thing that comes to our notice is, whereas Rāma is the hero of Uttararāmacarita and Sītā is the heroine of Kundamālā, Kuśa is the hero of Janakajānanda. The objective of Bhavabhūti is to uphold the virtuousness of Rāma, and that of Diṅnāga is to highlight the foresakenness of Sītā, while the objective of Lakṣmīnṛsimha is to eulogise the valour of Kuśa. Kundamālā does not say even a word about the twin's valour or proficiency in arms. URC, of course, dwells upon their valour but does not raise it to such heights as Janakajānanda does.

According to both URC and KM, the boys do not know that Rāma is their father. According to JN, they know. That is to say, whereas in URC they fight with the army of Rāma without knowing that Rāma is their father,in JN they fight with the full knowledge of it. Though all the three plays end with the happy reunion of Rāma and Sītā, in JN it is achieved through the intentional efforts of the boys. In KM, though they also contribute to the happy ending of the drama, it is done without their knowledge or intention. In URC, their role in this regard is almost nil.

The incidents in both URC and KM spread over a span of about ten or twelve years, i.e, from even before the birth of Kuśa and Lava. So also the stage spreads over a very wide area—from Rāma's palace in Ayodhyā to the Daṇḍaka forest and Vālmīki's hermitage, and from the banks of the Ganges to the hermitage of Vālmīki, Naimiśa Forest and the audience hall of Rāma's palace in Ayodhyā. JN covers the incidents of just one day — one afternoon, the next forenoon and the night intervening, and all the

incidents take place in the surroundings of Vālmīki's hermitage only.

In JN the horse-sacrifice is mentioned in the first act itself and all the incidents revolve around it only. There is no incident that is not directly connected with it. In URC and KM also the sacrifice is mentioned in Act II. But most of the incidents of the later acts are not directly connected with it. They have no incidental value. They only help to create a favourable mood in Rāma's mind to accept his wife and sons. They have emotional but not factual value. In JN each of the acts is directly connected with the sacrificial horse and the fight. There is no preparing the minds of anybody. Even in Act I where Bharadwāja brings Kuśa to his way of thinking, it is only by argument that he does it and not by rousing the emotions.

In short, we can conclude that URC and KM are emotion-centered and so they fit well to the Indian stage and that JN is action-centered and is thus akin to some extent to a drama enacted on the western stage. It satisfies not only the three unities of Aristotle, but T.S. Eliot's unity of sentiment also.

POETIC DICTION : Of the three plays, Kunda., is full of tender and delicate feelings, and the lucid language of Diṅnāga is aptly suited to the expression of such feelings. He uses short sentences and simple words. The few compunds he uses also are never lengthy. He rarely uses lengthy metres like Sragdharā or Śārdūla. He is never fond of word-display. He is always interested in conveying of the ideas directly and in a few simple words.

Bhavabhūti is undoubtedly the most accomplished artist. He can touch the innermost depths of the hearts with the tenderest feelings, not delicately but most vigorously expressed. He can draw graphic pictures of the external as well as the internal natures. He can on the one hand give photographic descriptions of the forests, mountains, rivers etc.; he can equally give an intensely passionate expression to the joys and sorrows of the heart on the other. He can make himself felt at every step. At the same time he can carry away the reader along with the swift current of the passions. He generally rejoices in the pedantic style but is equally able to breathe out profound ideas in the simplest language possible.

Janakajānanda, though not completely devoid of tender feelings, abounds mostly in the harder realities of life—namely, aims, objectives,

rights, duties and responsibilities. As such its appeal is more to the extroverts than to the introverts. As regards the poet's style, we have already dealt in detail. When we read or witness Janakajānanda,, the poet is never lost sight of. He always comes forward and the characters are pushed to the background. It is natural with a self-assertive poet like him.

THE PLACE OF JANAKAJĀNANDA IN SANSKRIT LITERATURE

There are scores of dramas in Sanskrit that have presented the Pūrva Rāmāyaṇa. But only two dramas, Uttararāmacarita and Kundamālā are available now which deal with the story of the Uttarakāṇḍa of the Rāmāyaṇa. And Janakajānanda, now being edited becomes the third.

But even in the earlier two dramas, Uttararāmacarita and Kundamālā, Rāma and Sītā are the hero and the heroine. Janakajānanda is the only work in the entire Sanskrit Literature now available which has Kuśa as the hero. In a way it is an answer to the question posed by Jayadēva "Where can we find another hero if we give up Rāma?"

Again there are a very few dramas with Yuddhavīra as their main sentiment. Veṇīsaṃhāra is well known drama in which Yuddhavira is the dominant sentiment. In Mudrārākṣasa, Pratimānāṭaka, Abhiṣeka, Mahāvīracarita, Bālarāmayaṇa etc., we do not find such a domination of Yuddhavīra from the beginning to the end. In this respect, Janakajānanda will be second to Veṇisamhāra.

Janakajānanda is a unique drama in that it depicts the revolt of the younger generation against the older one that gives importance to false prestige more than human values. At the same time, Janakajānanda gives hope that the youth will take upon its shoulders the responsibilities of upholding the cause of the victims of injustice.

FOOT NOTES

1. Proceeding of the All India Oriental Conference, XIII Session, Nagapur 1946.
2. Published by Tirumala Tirupathi Devasthanams, Tirupathi 1959.
3. Published by the Karnataka University, Dharwar 1961.
4. Mss. 'N' ends just before verse 91 of Act I.
5. 'महो' (P.2); दिव्य (P.2); बूध (P.3); पदांकुश (P.8); करोम् (P.11) etc.
6. Text from वत्स to सानुजः (P. 35) is missing in Ms. 'T2' but is available in Ms. 'T1'. So also we find some words missing in T1 but available in T2. e.g. the first three lines of I 95 (P. 29)
7. Both the Mss., T1 and T2 ommit the Sanskrit Chāyā for Sītā's dialogue before V 23 (P.74)
8. The word Kalya has the following meanings : well, healthy, hale, vigorous, perfect, clever, dexterous, agreeable, auspicious, instructive etc. It may be, the family got its surname 'Kalya' because of the profound scholarship of its ancestors.
9. Epigraphia Carnatica, IX Ma. 18. The inscription refers to the king Bukka, of Vijayanagara Empire, adjudicating in a religious controversy between Jains and Vaiṣṇavas.
10. Dr. C.L. Prabhakar, Lecturer in Sanskrit, National College, Bangalore, whose father's name is also Kalya Lakshmi Narasimha Sarma, is one. It is interesting to know that in Dr. Prabhakar's family, the second son is always named as Subramanya. The dramatist's elder brother was also named as Subramanya. Another gentleman Kalya Subramanya Sastry, a retired Sanskrit Pandit, is also presently living in Bangalore.
11. Inscription No.70 of 1915, South Indian Inscriptions Vol.XVI.
12. Sri Ahobala Narasiṃha Swamy Temple by P.Sitapati, Page.16.
13. History of the Dvaita School of Vedanta and its Literature. B.N.K.Sharma, P. 398.
14. Anquetial du Perron, Rederic, Gubernatis, Manucci, etc.
15. Bevinahalli grant of 1551 (Epigraphica Indica, XIV, P. 230. South India under Vijayanagara Empire, by H.Heras, Vol. I, 40
16. Epigraphica Indica, Vol. IV, P. 2 and 4
17. Sources of Vijayanagara History, by S.Krishnaswamy Ayyangar, P. 253.
18. Sources of Vijayanagara History, P. 190. South India under Vijayanagara Empire, Vol. I P. 40.
19. Ibid. P.190.
20. Ibid P. 202. South India .... Vol. I P. 39.
21. South India .... Vol. I P. 39, Manucci, storia do Mogor, III, 99
22. Inscription No. 65 of 1915, South India .... Vol. II, P. 514
23. This reminds us the famous verse of Mallinatha-वाणींकाणभुजीम् etc Other verses of the poet in the same strain are as follows:

वेदान्तैकान्तिकीनां त्रिपुलकपिलवाग्योगसंयोगिनीनां
मीमांसामांसलानां मिलितपदगिरां तर्कसारोर्मिलानाम् ।

सारालंकारशैलीसुखितकविहृदां लिंगिभंगोद्घटानां
सूक्तीनां मे सवित्र्या गुरुवरकृपया भूयतामायतानाम् ॥ (V.V.D.8)

काणादे गौतमीये कपिलभुजगराड्जैमिनिव्यासतन्त्रे
व्याख्याविख्यात मेधाविलसदुपनिषद्भाष्यटीकोपटीकाः ।
व्याकर्तारस्त्रिवेद्याः स्मृतिभरतकलासाहितीनीतिवैद्य–
ज्योतिश्रौताश्वरलद्विरदनयपुषः श्रीगुरोशिशष्यवर्ग्याः ।

24. Published by Karnataka University, Dharwar, 1961.
25. A paper manuscript copy No.c.743, of this work is preserved in the oriental Research Institute Manuscript Library, Mysore.
26. Prof. Hariappa and K.Krishnamurthi opined that the dramatist himself was influenced by Paṇḍitarāja Jagannātha's composition thinking the dramatist to have lived during the 18th century.
27. Rāmāyaṇa VI, 90. 69 and Janakajananda V, 3. It is जहि रावणिम् in Rāmāyaṇa and पातय क्षितौ in Janakjānanda.
28. Uttararāmacarita, Act I, the picture gallery scene.
29. जनकजायाः नन्दः कुमारः जनकजानन्दः तं अधिकृत्य कृतं नाटकम्, जनकजानन्द नाटकम्.
30. As though in answer to the query of Murāri and Jayadeva in their works :
    यदि क्षुण्णं पूर्वैरिति जहति रामस्य चरितं
    गुणैरेतावद्भिर्जगति पुनरन्यो जयति कः (अनर्घराघवम्)
    स्वसूक्तीनां पात्रं रघुतिलकमेकं कलयतां
    कवीनां को दोषः स तु गुणगणानामवगुणः ॥ (प्रसन्नराघवम्) प्रस्तावना 12
31. Viśwadeśikavijaya, verse 83 :
    मध्व व्यध्वंसि तेऽध्वा, मतिरयि तव किं धूसरा व्यासराय,
    व्यर्था तीर्थप्रथा ते, जय, तव च सुधीलक्षणं लक्ष्मणालम् ।
    कृत्तं कुत्रत्त पित्तं तव कुमतिमकामालुलारे शरारे ?
    पंकाब्धौ वेंकटेश न्यपतत, इति गुरोर्घुष्यतां शिष्यवर्गै ॥
32. See for examples page 17 and 18
33. स्फुरत, स्फायत, स्थेम, स्फीत, स्फुट, परिवृढ are some of his favourite terms which he used frequently in all his three works.
34. Out of a total of 218 verses in 25 metres, these three metres claim the lion's share -74 verses. 85 out of 147 in Kavikaumudi and 57 out of 117 in Vidśwadesśkavijaya are in these metres.
35. Examples of tough style : I.56, II.21, III.13 IV. 3,12,16, V.17,
36. Examples for lucid style : III.3 and 4.

37. Examples for pedantic style : III.5 and 9. Being aware of his own pedantic style, he gives explanations to some words in all his works.e.g.

    1. देवत्वं देवतात्वमिन्द्रियत्वंवेत्यर्थः F.N. on P.28)
    2. मनुरस्त्रमन्त्रः (F.N. on P...62)

38. 1. कार्यारंभेषु संरभःस्थेयानुत्साह उच्यते । (साहित्यदर्पणम्)
    लोकोत्तरेषु कार्येष स्थेयान् प्रयत्न उत्साहः । (प्रतापरुद्रीयम्)

39. काव्येषु नाटकं रम्यम् ।

40. श्रुतिमात्रेण शब्दात्तु येनार्थप्रत्ययो भवेत् । साधारणस्समग्राणां स प्रसादगुणो मतः (ध्वन्यालोकः) रौद्रादौ मध्यमसमाससंघटना । कदाचिद्धीरोद्धतनायकसम्बन्धव्यापाराश्रयो दीर्घसमासापि वा॥
    योग आद्यतृतीयाभ्यामात्त्ययोर्येण तुल्ययोः । तादिश्शयौ वृत्तिदैर्घ्यम् गुम्फमुद्धत ओजसि ॥

41. I.25,36,72,88,90, III.7

26a. Folk Rāmāyaṇas in Telugu and Kannada, Dr. T. Gopalakrishna Rao

26b. Raghuvaṁśa, Canto XIV, verse 73.

ॐ

सायिराम्

श्रीसायिनाथचरणाब्जसमर्पितेयम्
लक्ष्मीनृसिंहपरिशीलितपाठभेदा ।
विद्वज्जनानुमततत्वविमर्शयुक्ता
लक्ष्मीनृसिंहकविवर्यकृतिर्धिनोतु ॥

पात्रवर्गः

पुरुषाः-

कुशः
लवः
भरद्वाजः
चक्रवालः
शत्रुघ्नः
प्रावाहणिः
अघमर्षणः
हनुमान्
सुमन्त्रः
लवणः
दौवारिकः
मन्दारकः
मेधावी
कासरकः
नारदः
पर्वतकः
सूत्रधारः

स्त्रियः-

सीता
अनसूया
प्रियंवदा
शूर्पणखा
धूम्रमुखा
परिचरिका
नटी

महाकवि कल्य लक्ष्मीनृसिंह विरचित

जनकजानन्दनाटकम्

[1] प्रस्तावना

विष्णोश्चापरथांगशंखजलजभ्राजो भुजानिन्दिरा
स्वभ्रूश्रोणिशिरोधिपाणिविनुतं[2]स्नेहान्वितान्मन्वती ।
गाढाश्लेषमिषादनंगसमरे मृद्नाति याभ्यां मुहु
स्ताभ्यां वश्शुभसन्तति वितरतु द्वाभ्यां भुजाभ्यामपि ॥ 1

अपि च[3]–

स्वपितृविहितं[4]प्रेयो[5]मिथ्यापवादनिमित्तत-
स्सपदि विगलत्तत्सान्निध्या सती च तपस्विनी ।
रचितजगतीरक्षादीक्षं पुनः पतिमेयुषी
गणपतिगुहक्रीडाहृष्टा जयत्यचलात्मजा ॥ 2

(नान्द्यन्ते सूत्रधारः नेपथ्याभिमुखमवलोक्य[6]।)

या सूते[7] यौगपद्येन, प्रबोधविभवावुभौ ।
सा नाट्यविद्या विमला[8] जयत्वाचन्द्रतारकम् ॥ 3

(इति पुष्पांजलि विकीर्य)[9][10] चिरादिव परिपूर्णमहो[11] मदीयं मनोरथं यदत्रभवता[12] गुरुणा वर्ण[13]काचार्येण सादरमुपनीयादिष्टोऽस्मि "वत्स, भरतकलादर्शीनिरवधिकास्मत्प्रेमरसप्रसरणसेतोर्जगदभि- रामस्य नृपतेरभिरामस्य सभामुपगम्य तदभिमतं किमपि रूपकमभिरूपं निरूपयता

1.T_1 शुभमस्तु N.श्रीमद्वीरहनुमते नमः । 2.N निमत 3.N. किं च 4.N. (विहित) 5.T_1 प्रिय 6.N. (नेपथ्याभिमुखमवलोक्य) 7.T_1N यस्सूते 8.T_1 मिमला N. निमला 9.N (इति पुष्पाञ्जलिं विकीर्य) 10. T_1 श्रीरामाय नमः 11. T_1T_2 (महो) 12. T_1T_2 भगवता 13. T_1 वर्म 14. T_1 (रस)

भवतास्मन्मुखतश्चिरकालाभ्यस्तां नाट्यविद्यां सफलयता भवितव्यमिति । (पंचषाणि पदानि गत्वा पुरोऽवलोक्य सानन्दम्[1]) कथमहो अहोबलशिखरिशिखाशेखरस्य हिरण्यासुरवक्षः-पीठविपाटनपटुनखरशिखरस्य[2] भक्तानुग्रहपरिग्राहितदिव्यमंगलविग्रहस्य[3] भगवतो लक्ष्मी-नृसिंहस्य वासन्तमहोत्सवाकलन[4]कृतोत्साहास्समवेता एव सभास्ताराः। अमी किल—

सकलकलाकौशलिनस्सर्वेऽपि विशिष्य गानपारीणाः ।
तत्रापि नाट्यविद्यारहस्यमेषान्तु करतलामलकम् ॥ 4

तदभ्युपसृत्य सभ्यानमूनभ्यर्थये मदीय[5]नाट्यविद्याकौशलविलोकनानुग्रहाय । कृतमथ-वाभ्यर्थनया परजनमनोरथपरिपूरणैक[6]पराणाम् । किं च—

वेत्स्यन्ति सभ्या मुखरागमात्रादुत्साहिनं रूपकरूपणे माम् ।
आलोकजालोद्गमनात्पयोऽब्धिं वेलानिलिम्पा इव चन्द्रगर्भम्[7] ॥5

(आकाशे लक्ष्यं बध्वा) भो भो सामाजिकाः किं ब्रूथ[8] ?

यत्रास्वादजुषो बुधा न वसुधाजीवेष्वपि न्यूनतां
मन्यन्ते विबुधेषु तेषु वसुधाजीवाः सुधर्मासिषु ।
धीरोदात्तचरित्रचित्रितकथं तन्नोऽभिनेयं मुदा
द्रष्टृश्रोतृजनप्रहर्षधमनीविस्फोटकं नाटकम् ॥ 6

तदयं[9] भवदादेशश्शिरसि धृत एवेति । (सर्वतो विलोक्य)

विमलप्रथमानभानुदीप्तिर्विलसत्कोकिलपंचमप्रणादः ।
सुरभीकृतदिङ्मुखः प्रसूनैस्सुरभिस्तोषयते मनो मदीयम् ॥ 7

अथवा किमिह मदीयमिति संकोचेन ।

अयं मन्दोदंचन्मलयपवनप्रेरितवन-
प्रतोलीसौरभ्यप्रसरसुभगंभावुकनभः ।
मदभ्राम्यद्भृंगीमधुरतरसंगीतमुखरो
वसन्तस्सन्तोषं वद हृदि न कस्याकलयते ॥ 8

1.T_1 (सानन्दम्) 2.N.भवानी 3.T_1T_2 विश्व 4.N. कल 5.T_1N. मदीया 6.N(परिपूरण) 7. N गर्थम् 8. T_1T_2 बूथ 9. T_1 देनेयं

अपि च -

ककुभो निजमातुरंकतः प्लवमानः पवमानमाणवः ।
द्रुमकौसुमधूलिकेलिभिर्न कमामोदभरं नयत्ययम् ॥ 9

तदयमेव समयस्सभाजनमनस्सभाजनाय । (इति नेपथ्याभिमुखमवलोक्य सौत्सुक्यं) किमिदानीमपि चिरयति मम प्रेयसी वसन्तकोकिला ।

नटी- (प्रविश्य) आर्यपुत्र, इयमस्मि । को नियोगः ? (अउअउत्त इअंहि । को णिओओ ।)

सूत्रधारः - (सेर्ष्यमिव)

गेयं मृदुस्वरगतागतचारु गीतं
लास्यं त्वया विरचितं ललितांगहारैः ।
निर्वर्तितो नवरसाभिनयश्च कान्ते
किं ते नियोज्यमधुना करणीयशेषम् ॥ 10

नटी- (सभयम्) आर्यपुत्र, आर्याणां मम श्वशुरपादानां वचनपारुष्येण अश्रुतपूर्वेण विमनायमानामार्यां तव जननीमुपासीनया उद्विग्नहृदयया मया ईषद्विलम्बितम् । (अउअउत्त, अज्जाणं मह ससुअपाआणं वअणपारुस्सेण अस्सुदपुव्वेण विमणाअमाणं अज्जां तुह जणणिं उवासीणए उव्विग्गहिअआए मए जसि विलम्बिअम् ॥)

सूत्रधारः- (क्षणं विचिन्त्य सप्रसादम्) आर्ये, शंकरस्य चन्द्रकलायामप्रीतिरिति विडम्बनमात्रमिदम् । तस्मादत्रभवत्या नोद्वेगः कार्यः[1] ।

बहिरेवास्य पारुष्यं तद्गुणैश्शिशिरात्मनः ।
अब्धेरमृतगर्भस्य कल्लोलगणघोषवत् ॥ 11

नटी- आर्यायास्तस्याः पुनरपि पतिसेवासंघटनोपायो विचार्यतामार्यपुत्रेण । (अज्जाए ताए पुणो वि पइसेवासंघडणोपाओ विचारियअदु अउअउत्तेण ॥)

सूत्रधारः- किमस्माकमत्र विचारणया ? न खलूपाध्यायस्तत्रभवान्[2] विद्याप्रवचनमात्र-

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1. N कर्तव्यः 2. N. भगवान्

चरितार्थव्यापारः। किन्तु कुलाभ्युदयपरम्परा[1]वितरणभारे दत्तस्कन्धः । तदयमेव स्वप्रियसखमार्यं प्रतिबोधयन्सज्जीकरिष्यति । वयं पुनरेतन्नियोगानुष्ठानमात्रेण कृतकृत्याः स्मः । **नटी-** कीदृशो नियोगः ? (कीरिसो णिओओ)

सूत्रधारः- अपरः को वास्त्यभिरूपरूपकनिरूपणजनितादभिरामसभाजनचित्तसभाज-नतः?

नटी- इदानीं कस्य कवेर्मुखचन्द्रचन्द्रिकापूरेण नाट्यप्रबन्धसारेण सामाजिक-जनकुवलयसमुदयमामोदयितुमारब्धो आर्यपुत्रः ? (दाणीं कस्स कइणो मोहचन्द-चन्दिआपूरेणणच्चपबन्धसारेण सामाजिअजणकुवळयसमुअअं ओमोदेदुं आरो अउअउत्तो ॥)

सूत्रधारः- शृणु । तावत्कथयामि समासेन । अस्ति किल समस्त[2]विप्रकुलप्रशस्तं विश्वैकपवित्रीकरणचण[3]विश्वामित्रादिमुनिप्रवरप्रणिहितलोकातीतंविचित्रचरित्रं कुशिकमहर्षेर्गोत्रम् । तत्र[4] कल्याभिजने,[5]

त्रयीगतसमस्तार्थप्रतिपादनदक्षिणः ।
नरसिंह[6]सुधीर्जज्ञे यज्ञे धर्म इवोत्तमः । 12

यः किल-

मथित्वा ज्ञानमन्थेन महाभाष्यसुधाम्बुधिम् ।
प्राजीजनद्बुधप्रीत्यै प्रक्रियाकल्पवल्लरीम् ॥ 13

विद्यारत्ननिधेरस्य नप्ताहोबलपण्डितः ।
कविचक्रेश्वरो जज्ञे सिन्धोरिव पुरूरवाः[7] ॥ 14

परमशिवपदाब्ज[8]भक्तिसारप्रशमितमानसशात्रवेण येन ।
प्रतिबुधसमितेर्जयः कथासु प्रभवति केवलतत्त्वबोधनाय ॥ 15

नटी- तस्य कवेरन्तेवासिवर्गेण उद्घोषितै[9]स्तदीयप्रभावो मया श्रुतपूर्व एव । (तस्स कइणो अन्तेवासिवग्गेण उघ्घोसिदो तईअपहाओ मए सुदपुव्वो अंव्व ॥) (संस्कृतमाश्रित्य) तथा हि,

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1.N (परंपरा) 2.N सकल 3.T_2 चरणं 4.T_1 अत्र 5.T1.अभिकजने 6.N नृसिह
7. T_1 पुरोरवाः 8. T_1T_2 (पदाब्ज) N. पदाम्बुज 9. T_1 (उद्घोषितः)

साहित्याब्धावपारे क्वचनकृतपदाः[1] क्वापि तन्त्रेऽस्वतन्त्राः
क्वाश्चित्कास्थाननाथस्फुटमणिमकुटश्लाघ्यमानप्रतिष्ठाः[2]।
स्वच्छात्रच्छिन्नैकिंचिद्विषयचरदुराधर्षदुर्वादिगर्वाः
कस्मात्कल्यान्वयाहोबलपतिसुधिया तौल्यमन्ये भजेरन् ॥ 16

येन च-[4]

साहित्यमकरन्देन सन्तर्प्य सुधियां मनः।
कण्ठेऽर्पितमलंकारचिन्तामणिविभूषणम् ॥ 17

पूर्वं काव्यमन्यच्छास्त्रम्[5]। (पुनः प्राकृतमाश्रित्य[6]) ईदृशोह्ययं कविश्श्लाघनीय एव आर्येण। (ईरिसोहि इमो कई सिलाहण्णिज्जो येव्व अज्जेण ॥)

सूत्रधारः- षट्तन्त्रीरचितप्रमोदनटनैस्थानायमानाननैः[8]
कस्यायं कविलोकशेखरमणिर्नस्यादुपश्लाघितः।
वाणी यस्य विना विचारणमपि व्याघाट्यमानस्फुर-
त्कस्तूरीभरणीपरीमलभरावष्टम्भविष्टम्भिनी[9] ॥ 18

नटी- पुनरपि शृणोम्यहोबलकवेर्विभवान्तरम्[10]। (पुणो वि सुणोमि अहोबळकइणो विहवन्दरम् ॥)

सूत्रधारः- विद्याविनयगभीरैरनुजैस्स हि वादिकेसरिप्रमुखैः।
परिभातिस्म महात्मा पारावारैश्चतुर्भिरिव मेरुः ॥ 19
तस्याजनिष्ट तनयस्सुब्रह्मण्यस्सुधीश्शिवस्येव।
यत्रोपाध्यायपदं निरुपपदमहो प्रयुज्यते सर्वैः ॥ 20
तं चान्वजायत निजायतवाग्विभूति-[11]
लीलापरास्तपरतार्किकवीरचक्रात्।
कल्याभिधानकुलनेतुरहोबलार्या-
ल्लक्ष्मीनृसिंहकविरेष जगत्प्रसिद्धः ॥ 21

1.T_1 (कृत) 2.T_1(श्लाघ्य) 3.T_1 चिन्त 4.T_1 (येन च) 5N. (साहित्यमकरन्दाख्यं काव्यम्। अलंकारचिन्तामणिरित्यलंकारशास्त्रम्। 6T_1T_2N (पुनः प्राकृतमाश्रित्य) 7N नटना 8N नानतः 9. T_1 (विष्टंभिनी) 10 N कविविभव 11. N वाग्भूति

नटी- एतस्य कवेर्वैदुष्यं वेदितुमिच्छामि[1]। (एतस्स कइणो वेदुस्सं वेदिदुमिच्छिस्सं ॥)

सूत्रधारः- अहोबलसुधीतनयत्वेनैव वेदितमस्य वैदुष्यम् । न हि केसरिकिशोरे शौर्यपरीक्षा । कविकौमुदी, विश्वदेशिकविजयप्रभृतयस्सत्कृतयः पुनरनुवादिन्यः ।

नटी- अस्य कवेर्वचनं असाधुसाधुजननिग्रहानुग्रहेषु निरवग्रहप्रसरं श्रूयते । (इमस्स कइणो वयणं असाहुसाहुअणणिग्गहाणुग्गहेसु णिरवग्गहवसरं सुणिअदि ॥)

सूत्रधारः- कथित एवायमर्थः कविना केनचित्प्रसंगेन ।

> **वाचं नः कलय प्रसन्नमनसामच्छिन्नधारोच्चल-**
> **त्कल्याणार्पणलग्नकामृतझरीकल्लोलहल्लोहलाम् ।**
> **क्रुद्धानान्तु जगन्निघातघटनासंकल्पकल्पात्यय-**
> **स्फूर्जद्धूर्जटिफालवह्निसहजज्वालाकरालाकरीम्[2] ॥ 22**

इति । तदमुष्य कवेः जनकजानन्दनाम्ना नाटकेन सभाजनीयास्सभासद इति।

नटी- अहो एवंविधमधुरसरस्वतीवशीकृतभुवनाः कविजनाः निरतमपि नमनीयाः ।कदापि नावमाननीयाः । (अंहो । एव्वंविहमहुरसरस्सईवसीकिदभुवणा कइजणा णिरदं वि णमणिज्जा । कदा वि णावमाणणिज्जा ॥)

सूत्रधारः- (सस्मितम्)[3] सत्यमिदम् । कविस्तु अन्यदैवाह-[4]

> **सन्तस्ते कवयो वसन्तु मधुरैर्ये सूक्तिलेशैरिह**
> **त्रैलोक्यार्पणतोऽप्यनिष्कृतिमतिप्राज्ञानृणेऽपातयन् ।**
> **सन्दर्भैरनुभाव्यदुर्भगतरैर्ये घोरकर्णज्वरं**
> **प्रारब्धं वृजिनं मृजन्ति विपुलं तेभ्यः कविभ्यो नमः ॥ 23** इति[5]।

नटी- साधु समर्थिते सुकविकुकवीनां[6] स्तुतिनिन्दे । अपि तु सकलेषु कविजनेषु रामगुणगणानेव गृणत्स्वेष कविस्तत्कुमारविजयकथा[7]प्रकथनेनैव कथं[8] रामभद्रस्यापि [9]प्रसादमासादित इति । (साहु सम्मद्धिताओ सुकइकुकईणं सुतिणिंदाओ । वि तु सअलेसु कइजणेसु रामगुणगणे एव्व गिणदेसु एसो कई तक्कुमारविअअकहाप्पकहणेण एव्व कहं रामभद्दस्स वि पसादं आसादिदो त्ति ।)

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1. T_1 मेष्यामि 2. T_1 (करीम्) T_2 सुराम् 3. T_1N (सस्मितम्)) 4. T_1N. अन्यथैवाह
5. T_1 (इति) 6. T_1N दुष्कवीनां 7 T_1 (कथा) 8. T_1 (कथम्) 9. T_1 (प्र)

सूत्रधारः- कविनैवात्र दत्तमुत्तरम्।

न दानविधिभिस्तथा न सकलोपचारार्चनै-
र्न यागहवनव्रतैर्न निजकीर्तिसंकीर्तनैः।
यथा हि रघुनन्दनस्स मयि साधु नन्दिष्यति
स्वनन्दनजयप्रथाप्रकथनामृतास्वादनात्॥ 24 इति।

नटी- सदृशान्तररहितेन नायकरत्नेन परिष्कृता कवेस्सूक्तिमौक्तिकहारलता। (सरिसंदर-रहिदेण णाअअरअणेण परिक्किदा कइणो सुत्तिमुत्तिआहारलदा।)

सूत्रधारः- सुष्ठु निरूपितमायुष्मत्या स्वेनैव सदृशोऽयं नायक इति। यदित्थमेव श्रूयते कवीनां प्रश्नोत्तरसरणिः[1]।

'कस्त्रैलोकस्य जेता जगति ?' 'दशमुखः'। 'तं प्रजग्राह को वा
दोर्वीर्यात् ?' 'कार्तवीर्यः।' 'तमपि समपिषत्को[2] रणे ?' 'रैणुकेयः।'
लीलामात्रादजैषीत्तमपि च कतमो ?' 'राघवः।' 'तस्य को वा
जेता ?' 'सीताकुमारः।' 'त्रिजगति सदृशस्तस्य को वा?' 'स एव॥' 25

नटी- (संस्कृतमाश्रित्य) अयं किल जगदेकवीरकुशकुमारचरितानुबन्धी वीररसप्रवणः प्रबन्धः[3]। अभिरामनृपतिरयन्तु चिरकालाभ्यासदृढीकृतं किमपि शान्तरसप्रवणं रूपकं निरूपयते कस्मैचिद्[4]रताय परितुष्टः पारितोषिकमस्य निरतिशयं प्रदार्य[5] स्वयमपि प्रशमरसानुभवसुखितस्सन्नवतिष्ठत इति श्रुतं मया। तत्कथमयं वीरस्वभाव-सुलभवीररसास्वादं[6] जानीयादिति शंकितमास्ते मम हृदयम्।

सूत्रधारः- (सेर्ष्यम्) आर्ये, मास्तु नाम भवती यस्य[7] प्रभावे सम्यगवगाढमतिः। तत्र परं कलकण्ठसुमुखनाम्नोरयमुद्धतवीरनाट्य[8]मभिनन्द्य निजबाहुविजितशात्रवराज्यं नटयो-र्विभज्य दत्तेस्म।

नटी- अहो न केवलमेष नरपतिर्युद्धवीरः। अपि तु दानवीरोऽपि। तस्मादार्यपुत्रस्य वीरनाटकाभिनयविभवसंजातपरितोषः पारितोषिकं निजं महाराज्यमेव प्रदास्यति। (अहो ण

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1. N. माला 2. T_1 पिनष्को 3. T_2 प्रवणम् प्रबन्धम् 4. T_2 कस्मैचन 5. T2 प्रसादय 6. T_1 वीररसम् 7. T_2 तस्य 8. N. वीरवाद

केवलं एसो णरपयी जुज्झवीरो । अवि दु दाणवीरो वि । ता अउअउत्तस्स वीरनाडआहिणअविहवसंजादपरितोसो पारितोसिअं णिअं महारज्जं एव्व पदासिअदि ।)

सूत्रधारः- शान्तमंहः, शान्तमंहः ।।

नरपतिरभिरामः पालयन् लीलयास्मा-
ननुभवतु पितेव प्राज्यसाम्राज्यलक्ष्मीम् ।
वयमभिनयकेलीस्वीकृताशेषदेशा-
श्शिशव इव ललामो नाट्यविद्याविनोदैः ॥ 26

नटी- तर्हि[1] महाराज्यमप्यविगणयतः आर्यपुत्रस्य किं निमित्तोऽयं नाटकाभिनयारम्भः ?
(तहि महारज्जं वि अविगणयत्तस्स अउअउत्तस्स किं णिमित्तो नाडआहिणअ आरम्भो ?)

सूत्रधारः-

मत्कृतिनटनचमत्कृतिरभिरामविभोस्सभां सभाजयितुम् ।
आदेशानुष्ठानाद्दैशिकचित्तं च तोषयितुम् । 27

नटी- एषा खलु महती सभा । अत्र वर्तमानानां निजभरतविद्याविभवलघूकृतपरनाट्य[2]-कलाविलासानां कलकण्ठसुमुखप्रमुखानां हृदयाभिनन्दनक्षमा नाट्यसामग्री अस्माकं घटिता न वेति शंकितं मम चित्तम् । (एसा खु महन्ता सहा । अत्थ वउत्ताणां णिअभरदविज्जाविहवलघूकिदपरणच्चकलाविलासाणं कलकण्ठसुमुहपमुहाणं हिअआहिणंधणखमा णच्चसामग्गी अह्माणं घडई णवेति संकिदं महं चिदम् ।)

सूत्रधारः- (सावष्टम्भम्) किमविदितेव परिशंकसे ।

अयमहमभिनयललितैः[3] विगलितवेद्यान्तरान्विधायाद्य ।
तानप्यानन्दाब्धौ यद्वा क्रिययैव पश्य किं वाचा ॥ 28

नटी- आर्य, ज्ञातमपि तव प्रभावं पुनरपि श्रोतुकामा कौतूहलेन पृष्टवती । (अउअ, जाणंदं वि तुह पहावं पुणो वि सुणिदुकामा कोदूहलेण पुच्छिदवदी)

सूत्रधारः- आर्ये, त्वादृशे सति महासहाये किमस्माकमसुलभम् ?

नटी- असहायविद्यावीरस्य किं करणीयं सहायेन ? किन्तु अंन्यदपि प्रष्टव्यम् ।
(असहाअविज्जावीरस्स किं करणिज्जं सहएण । किन्दु अण्णं वि पुच्छिदव्वं ।)

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1. N. (तर्हिं) 2. N. नृत्य 3. N अयमयम्

सूत्रधारः- पृच्छ ।

नटी- सत्सु बहुषु नाटकीयसंगरवस्तुकेषु किमार्यस्य अत्रैव वस्तुन्यभिनिवेशः । (सन्तेसु बहुसु नाडईअसंगरवद्धुएसु किं अज्जस्स अत्थ एव्व वद्धुणि अभिणिवेसो ?)

सूत्रधारः-

> जेतुर्यत्र फलं पराभिलषितं प्राणावसानावधौ
> यत्र प्रेमरसावसेकमसृणोन्मेषा जिगीषा द्वयोः ।
> श्रैष्ठ्यं यत्र पराजयस्य विजयात्सत्कीर्तिभिः कीर्त्यते
> तादृक्संगरवस्तु कुत्र वद मे निर्वर्ण्य सर्वाः कृतीः ॥ 29

नटी- (सानुस्मरणम्) पुरा खलु रघुनाथः लंकापतिबन्धीकृतजानकीप्रतिलम्भनाय रामगिरौ विरजदीक्षापुरस्सरं यथाविधिविहितेन महोग्रतपसा प्रसादितात् भगवतो भवानीवल्लभात् स्वविजयधुरीणं सकलकल्याणगुणरत्नपारावारं सीतायां[1] कुलकुमारं वरं लब्धवान् । तस्माद्दैववशसम्प्राप्ते तयोस्समरे सर्वं वैचित्र्यं संभाव्यते । तथापि शान्तशृंगाररसनिष्यन्दमधुराणि तानि रूपकाण्यनादृत्य किं महाकलहप्रधानमेतदेव रूपकं निरूपयितव्यमार्येण । अथवा कथयन्त्यभियुक्ताः ।

> दधि मधुरं मधु मधुरं द्राक्षा मधुरा पयोऽपि परिमधुरम् ।
> तस्य तदेव हि मधुरं यस्य मनो यत्र संलग्नम् ॥ 30 इति ।

(पुरा हु रहुणाहो ळंकापइबंदीकिदजाणईपडिळंभणस्स रामगिरम्हि विरअदिक्खापुरस्सरं जहाविहिविहिदेण महोग्गतपसिया पसादिदाद़ो भअवंदादो भवाणीवल्लहादो सविअअधुरीणं सअळकल्याणगुणपारावारं सीआए कुळकुमारं वरं लद्धवंतो । ता देव्ववससंवात्ते ताणिवि समरम्हि सव्वं वेचिदं संभावइज्जइ । तहा वि संतसिंगाररसणिस्संदमहुराइ ताईं ताइ रूवआइ अणादरीअ किं महाकळहप्पहाणं एव्व रूवअं णिरूवेदव्वं अज्जेण । अहवा कहेंदि अहिजुत्ता ।

> (दहि महुरं महु महुरं दक्खा महुरा पयो वि परिमहुरम् ।
> तस्स तमेवहि महुरं जस्स मणो जत्थ संलग्गम् ॥ ति ।)

सूत्रधारः- (स्वगतम्) कथमियमार्या स्वबुद्धितुलापरिमितसकलनाटकवस्तुसारापि[2]

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1. T_1N सीतायाः 2. T_2 रसापि

किंचिदभिसन्धायेदं पृच्छति माम् । अस्तु । तावत्कथयामि । (प्रकाशम्) आर्ये,

कीर्तिः पार्विकशर्वरीश्वरसुहृन्मूर्तिर्बुधश्लाघिता
जेतुर्यत्र परस्य भास्करवपुर्भेदाभिगम्या गतिः ।
द्रष्टुश्श्रोतुरपि प्रहर्षजलधिः केलीतटाकायते
तेन क्वास्ति समं प्रवीरकलहाभोगेन वस्त्वन्तरम् ॥ 31

नटी- (सपरिहासम्) अहो कलहरसिकत्वमार्यपुत्रस्य[1], तादृशं नारदमप्यतिशेते । (अहो कळहरसिकत्तं अज्जउत्तस्स । तारिसं णारदं वि अदिसेदे ।)

सूत्रधारः- (विहस्य) रसिकतामात्रमस्माकं कलहे । तदीयकलहसामग्रीसम्पादने दुरपनयनानुरागा पुनरायुष्मती । कथं नारदस्य कलहप्रियतेति प्रष्टव्यासि ।

नटी- (संस्कृतमाश्रित्य) अकाले रामभद्रस्याश्वमेधप्रेरणमेव कथयत्यस्य कलहप्रियताम् । तथा हि-

सीतापराधात्कुपिते महर्षौ वीरे कुमारे जगतीं जिगीषौ ।
किमश्वमेधस्य स एव कालः कालान्तरं किं गगनारविन्दम् ?॥ 32

सूत्रधारः- (सचमत्कारं हसति।)

(नेपथ्ये)

कोऽयमलीकवैतालिकः यदस्मान्कलहप्रियत्वमेव पुरस्कृत्योपहसन्तीं वराकीं नटीमेवानुसरति । तस्य तु शुभोदर्कतां न विजानाति ।

दम्पत्योर्गुरुशिष्ययोस्सहजयोर्ज्ञात्योः पितापुत्रयो
र्वं[2] श्वश्रूस्नुषयोः प्रसूतनययोर्यात्रोस्सपत्न्योरपि ।
दुर्वाराः कलहाः पुरा कति मया सम्पादयांचक्रिरे
तेषां कोनु शुभामुदर्कघटनां नापूपुषत्कथ्यताम् ॥ 33

सूत्रधारः- (नेपथ्याभिमुखमवलोक्य) अहो, आर्यायास्स्मृतिरपि विषयाविसंवादिनी । यदिहायं स्मरणपथान्नयनपथमवरोहति[3] भगवान्नारदः । अथवा-

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1. T_1 आर्यस्य 2. T_1T_2N र्न 13. T_1 आरोहति

अचण्डिकाभिः[1] स्फुटचन्द्रिकाभिरुदूढ[2]निर्मेघतटिच्छटाभिः ।
कल्लोलिताशं कलहे कृताशं मूर्तं तपो वैणिकमभ्युपैति ॥ 34

तदस्य तपोनिधेस्सविधे न स्थातुमुचितमस्माकम् ।

(इति निष्क्रान्तौ ।)

॥ इति सकलवीथ्यंगसहिता प्रस्तावना ॥

x — x — x — x — x

(ततः प्रविशति यथा निर्दिष्टो नारदः ।)

नारदः- कथं चिरयति महाराजरामभद्रं प्रत्यश्वमेधानुष्ठानाय प्रेरयितुं प्रहितो मे प्रियसखः पर्वतकः ।

पर्वतकः- (प्रविश्य) भगवन्नभिवादये ।

नारदः- अविच्छिन्नतपश्चर्यो भूयाः । अयि पर्वतक, भवन्मुखेनास्माभिः प्रेरितेन रामभद्रेण किमुपक्रान्तोऽश्वमेधः ?

पर्वतकः- अथ किम् ?

नारदः- रामस्य स्वकीयमहाक्रतुनिर्वर्तनप्रार्थनपरा प्रणामपत्रिकामालोक्य वाल्मीकि महर्षिणा प्रहितां प्रत्याख्यानलेखां[3]माकर्ण्य किं प्रतिपन्नं तत्रत्यैः ?

पर्वतकः-

विषण्णं दाशरथिभिरुद्विग्नं मौलमन्त्रिभिः ।
महर्षिभिस्तु साकूतमन्योन्यं मुखमीक्षितम् ॥ 35

नारदः- वाल्मीकिकृतप्रत्याख्यानविक्षिप्तहृदयानामृत्विजां विध्यपराधो मेधं कच्चिन्न स्पृशति?

पर्वतकः- कर्मसु कथंचिदपि[4] स्थिरीकृतमनसामृत्विजां न कोऽप्यस्ति विध्यपराधः । अपि तु यजमानस्यैव । तथा हि-

हुतानां हविषां त्यागो होतृभिः पृच्छ्यते मुहुः ।

नारदः- अहो व्यासक्तचित्तता यजमानस्य ।

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1. $T_1 T_2$N अचन्द्रिकाभिः 2. T_2 रुरूढ 3. N. पत्रिका 4. T_2 कथमपि .

पर्वतकः- त्यागस्तु यजमानेन सीताया अभिलष्यते ॥ 36

नारदः- तर्हि महदत्याहितं प्रत्यासन्नम् । तथा हि स्मर्यते ।

ऋत्विजामपराधेन राष्ट्रभंगोऽभिजायते ।

यजमानापराधस्तु स्वकुलं विनिपातयेत् ॥ 37

इति । आस्तां तावत् । प्रागेवास्मत्प्रेरितेन विश्वकर्मणा रामभद्रस्य सहधर्मचारिर्णात्वेन[1] समर्पितां सीतासमानाकारां[2] कनकमयपुत्रिकामालोक्य[3] तेन किमुक्तम्?

पर्वतकः-

लोकस्रष्टा[4] त्रिगुणविलसच्छक्तिसौन्दर्यशिल्प-

प्राप्ताभ्यासद्रढिममहितो[5] निर्ममे यां कथंचित् ।

नाकत्वष्टा स कथमनया सीतया दिव्यमूर्त्या

तुल्याकारां प्रतिकृतिमिमां पूर्वकारी करोतु ॥ 38 इति ।

नारदः-

तामेव सीतां मनसा दधानस्तस्या गुणौघाननुसन्दधानः ।

तत्पारवश्यात्तरथो महान्तं यज्ञं विधातुं यतते कथं सः ? ॥ 39

पर्वतकः- स्वयंभुवः स्वायंभुवस्य वा त्रिजगदनुल्लंघनीयशासनत्वे को विरोधः ? अपि च-

ब्रह्मचर्यनिराहारजागराश्चिरसाधिताः[6] ।

नाधुना खेदयन्त्येनं तेनाद्य सुकरः क्रतुः ॥ 40

नारदः- किमश्वो विमुक्तः ?

पर्वतकः- अथ किम् ?

नारदः-

कस्य क्षत्रियसिंहस्य चतुरंगतरंगया ।

तुरंगः सिद्धवाहिन्या भगीरथरथीकृतः ॥ 41

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1. T_1 (धर्म) 2. N (ना) 3. T_1N. (मय) 4. T_1 त्वष्टा 5. T_1N सहितो
6. T_1 ब्रह्मचर्यव्रतोत्सर्ग निराहारस्य साधिताः

पर्वतकः- शत्रुघ्नस्य।

नारदः- तत्र तस्यैदानीं कीदृशी वार्ता ?

पर्वतकः-

चलच्चरण[1]निध्वनत्कनकमंजुमंजीरक-
स्फुरल्लयसमन्वितस्वगलकिंकिणीचंक्वणैः।
दिशो दश विशोभयन् विविधवर्तनीनर्तनै[2]-
र्जलेश्वरसुताश्रमप्रवणमार्गमासेदिवान्॥ 42 इति[3]।

नारदः- तर्हि कुशलवयोः कुमारयोर्हस्तमासेदिवानिति मन्ये। आस्ता तावत्। केनायमश्ववृत्तान्तस्तत्र समानीतः।

पर्वतकः- सुग्रीवविभीषणसचिवाभ्यां नलानलाभ्याम्।

नारदः- (सहर्षम्) लंकाकिष्किन्धापतिभ्यामपि समागतम् ?

पर्वतकः- लंकाकिष्किन्धाभ्यामपीति वक्तव्यम्। यतः-

रूष्यै[4]रुद्यत्कनककलशद्योतिताशावकाशै-
रासाकेतोपवनतटमागोमतीतीरदेशम्।
पंचीभूतैस्स्वपतिषु कृतानुद्रवैस्तत्र लंका-
किष्किन्धान्तर्मणिगृहशतैर्भूरियं भूषितेव॥ 43

नारदः- इयन्तमपि चिरमनेहसमखिलदिगन्तगतसामन्तनगरीसविधवीथिकासीमन्त-गलदमलमौक्तिकमणीभवन्तमेनमर्वन्तं कोऽपि क्षत्रियवीरो नारौत्सीत् ?

पर्वतकः- भगवन्,

नृपतयस्सहसा सहसायकै[5]स्समभिगम्य विशीर्णमनोरथाः।
स्फुटकिरीटकनत्कनकप्रभापटलपिंजलितांजलयोऽनमन्॥ 44

नारदः- रामबिरुदांकितहयमुखपट्टिकावलोकनस्येदं विलसितम्। (क्षणं विचिन्त्य, सहर्षमुच्चैः) अहो, मदीयलोचनयोश्चिरोपवासव्रत[6]फलं प्रत्यासन्नमिव मन्ये। यतः किल-

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1. T_1 चलच्चलन 2. T_1T_2 वर्तनवर्तनैः 3. T_1 (इति) 4. T_1N दूष्यै 5. T_2N सैनिकैः
6. N (व्रत)

अग्रे लंकं समग्रैः करिवरतुरगस्यन्दनग्राहबृन्दै-
राकीर्णादृक्षरक्षःप्लवगभटपटुक्ष्वेलितोल्लोलघोषात् ।
विष्वक्प्रोद्यत्कबन्धाद्बलसलिलनिधेर्युद्धपीयूषमुत्थं
पीतं यातं च जीर्णं तदधिकमधुना लप्स्यते हन्त दृग्भ्याम् ॥ 45

पर्वतकः- त्रैलोक्येऽपि रामरावणसमरसदृशं युद्धं न श्रुतचरं न दृष्टचरं च । कथमितोऽधिकं युद्धं लप्स्यत इत्युच्यते ।

नारदः- कोऽत्र विवादः । दधिमण्डानुसारिणी नवनीतस्य व्यवस्था । पुरा खलु राक्षसाक्षोहिणीमात्रमेकः पक्षः । वानराक्षोहिणी पुनरपरः पक्षः । इदानीं तु तत्सेनायुगलमायोध्यकसेनासनाथमेकः पक्षः । त्रैलोक्यवीरौ कुशलवकुमारौ पुनरपरः पक्षः ।

पर्वतकः- भगवन् निसर्गसिद्धविनयक्षमाकृतलक्षणयोः कुशलवकुमारयोः ससुहृज्जने पितृजने विजिगीषा ?

नारदः- सत्यमिदं कुशकुमारस्य सम्भवति । लवस्य तु रामगुणानुरागे कोपगुणोपरागस्संवृत्तः । यः किल-

सानन्दाश्रुजलश्चरित्रमखिलं तातस्य गायन्मुहु-
र्वीणां पश्यति पाणिजाहतगुणश्रेणीलसन्मूर्छनाम् ।
मातुर्निर्भरगर्भगौरवजुषस्तत्तादृशे संकटे
गातव्ये हरिणीकृतानुरुदिते कोपेन चापं निजम् ॥ 46

पर्वतकः- लवस्य चिकीर्षितं किमनुमन्यते कुशकुमारः ।

नारदः- अनुजवात्सल्यात्कार्यवस्तुन औचित्याच्चानुमन्यते ।

पर्वतकः- तथापि कथं नाम शैशवकेलीचापल्यदशावशयोरीदृशघोरमहासमरे भवति स्थेयानुत्साहः ?

नारदः- (सस्मितम्) अनयोश्चापल्यदशा वा गाम्भीर्यदशा वा भवानेव भावयतु। यतः-

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1. N (समर) 2. T_1 संवादः 3. T_2 (स्य) 4. T_1 (लव) 5. T_1 (भगवन्)
6. T_2 (लव) 7. T_2N भिद

उद्घाट्यास्यं कराभ्यां दशनगणनया पृच्छमानेन गाढ-
क्रोडीकारेण याभ्यां वनभुवि हरिभिः पीडितैर्विद्रुतं यैः[1] ।
तावप्यालोक्य चापप्रवरशरधरावाश्रमान्ते शयानाः[2]
स्नेहादाकुंच्य कर्णौ सपदि विदधते मन्दमुद्वीविकां ते ॥ 47

पर्वतकः- तर्हि सम्प्राप्त एव दाशरथिभिस्सह कुमारयोस्समरः ।

नारदः- कोऽत्र सन्देहः ?

पर्वतकः- ईदृशमहात्याहितकार्यस्य केनचिन्महता कारणेन भवितव्यम् । तन्न जानामि[3] ।

नारदः- (कर्णे) एवमिव ।

पर्वतकः- कथं संकल्पमात्रेण कार्यसिद्धिः ।

नारदः- किं न जानासि ।

संकल्पमेव महतां फलसिद्धिः प्रतीक्षते ।
योषा पत्येकतानेव प्रोषितं प्राणवल्लभम् ॥ 48

पर्वतकः- अहो, इदानीं मे ज्ञातम् । दाशरथीन्परिभावयितुकाम एव भगवान् वाल्मीकिर्वरुणस्याश्वमेधं निर्वर्तयितुमिव तदीयसदमासेदिवानिति[4] ।

नारदः- तत्र स्थितं वाल्मीकिमुपगम्य तेन कुमारौ क्षिप्रं समराय प्रेषयिष्यामः[5] ।

(इति सपर्वतो निष्क्रान्तः)

। इति शुद्धविष्कम्भः ।

x — x — x — x — x

(ततः प्रविशति कुशकुमारस्सानुजः)

कुशः- अहो आचार्यस्य प्रसादस्तदुपदेशमहिमा च । यतः-

स्मृतिमात्रसमासाद्यसान्निध्यैरस्त्रदेवतैः ।
क्रियते तत्क्षणादेव कर्म यन्मे चिकीर्षितम् ॥ 49
यदरातिप्रयुयुक्षितमस्त्रं सद्योऽवबुध्यते तन्मे ।
अपि चाहम्प्रथमिकया प्रत्यस्त्राणि स्वयं प्रवर्तन्ते ॥ 50

1.N. पीडितम् 2.N सयानाः 3.T_1 (तन्नजानामि) 4.T_2 मासेददिति N.मासीदति 5.T_1 प्रेषयिष्यावः

(विचिन्त्य) सोऽपि मनोरथस्तेनैव पूरणीयः ।

लवः- आर्य, पुरा किल भगवानध्याप्य चतुर्दशविद्याः क्रमेण तत्तदुचितोत्तर-शन्तिमंगलानि[1] कारितवान् । इतः पुनरितरः कतरोऽस्ति परिपूरणीयो मनोरथोऽस्माकम् ।

कुशः-

न ज्यारोपाद्धन्वनः सद्गुणत्वं बाणारोपात्किन्तु सेनास्वरीणाम् ।
नो साफल्यं पत्रिणां शल्यसंगात्किन्तु प्रत्यागन्तृसेनांगभंगात् ॥ 51

लवः- आर्य, लक्ष्यमत्र न लक्ष्यते ।

कुशः- (सस्मितम्) कथमेतत् ?

लवः-

जगन्निगरणत्राणं[2]विक्रमज्योतिरेधितः ।
शान्तो रावणं[3]कल्पाग्निः शेषास्तातानु[4]जीविनः ॥ 52

कुशः- वत्स, प्रतिपक्षविजयं फलमनिश्चित्य शिष्यान्न धनुरागमेषु प्रवर्तयन्त्याचार्याः।

लवः- (स्वगतम्) तर्हि, तातचरणानेव किमस्माकं लक्षयत्याचार्यहृदयम् । (प्रकाशम्) तर्हि सफलप्रयासश्शस्त्रागमाभ्यासः ।

कुशः- किन्तु गुरुदक्षिणासमर्पणमादिश्य वयं कृतकृत्ययितव्याः ।

लवः- तदप्यतिचिरादेव समादेक्ष्यति वत्सलो गुरुः ।

कुशः- वत्स, तातचरणेषु हयमेधप्रारम्भप्रभृति किंचित् कुपित इव लक्ष्यते गुरुरिति न स्वस्थतरं मे हृदयम् ।

लवः- अम्बायाः पुरनिष्कासनप्रभृतीति संशृणुमहे ।

(ततः प्रविशति वाल्मीकिशिष्यो भरद्वाजः ।)

भरद्वाजः- (पुरोऽवलोक्य सहर्षम्) अहो सविनयप्रणयेन निजेनानुजेन समं किमपि सल्लपनपरः कुशकुमारः चिरदृष्ट इव नयनयोरभिवर्षत्यानन्दम् । (निर्वर्ण्य) उचितैवेयमस्य दशा गुरु-निदेशविषयसमरोपदेशाय । तथा हि[5]

वहति घनकठोरस्फीतमेतस्य वक्ष-
स्समरविजयलक्ष्मीभद्रपीठप्रतिष्ठाम् ।

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1. T_1 मंगलं N मंगलशान्त्यः 2. T_1T_2 प्राण 3. T_2N राक्षस 4. T1 तदनु
5. N (तथा हि)

भुजयुगमपि धत्ते तस्य पार्श्वद्वयोद्य-
न्मरकतमयलीलाकेतनस्तम्भशोभाम् ॥ 53

तदेतदीयसल्लपनसुधासारेण श्रवणयुगलमपि सन्तर्पयामि ।

(इत्युपसर्पति)

कुशः- वत्स, पश्य, पश्य । अस्मद्गुरुणा चिरसम्भ्रियमाणानां प्राचीनगवीनां प्रथमसमाधिसमागामिकमौनोन्मुखनिजमुखगोष्ठीनानन्तरविहरण[1]गोष्ठीकृतरसनाग्र-स्तच्छिष्यशतानां प्रथमस्सतीर्थ्यः कथमित एवाभ्येति भरद्वाजः ।

लवः- अहमेनमित्थं[2] तर्कयामि ।

स्नेहवात्सल्यपूर्णाभ्यां नेत्राभ्यां नः पिबन्निव ।
स्मितेन सूच्यतेऽस्माकमिष्टसिद्धिं विधास्यति ॥ 54

कुशः- (स्वगतम्) किमयमाचार्यस्य गुरुदक्षिणासमर्पणसन्देशमुपाहरेत्[3] ? (प्रकाशम्) वत्स, प्रत्युद्गमनाभिवादनाभ्यामेनं सभाजयावः । (इति परिक्रम्य प्रणमतः ।)

भरद्वाजः- समरविजयेन परिपूर्णमनोरथौ भूयास्तम् ।

लवः- (स्वगतम्) कथमार्यस्य समरविजयमेवात्मनो गुरुदक्षिणासमर्पणं मन्यते भगवान् ?

कुशः- आर्य, तवायमाशीर्वादः प्रत्यासन्नमिव किमपि श्रेयः कथयति ।

भरद्वाजः- सखे, लब्धमेव त्वया निखिलमपि श्रेयः । तस्य पुनरयमाशीर्वादः परिकरः । तथा हि-

आपुंखादाफलाग्रा[4]दपि निभृतचरच्छुष्मणो[5]ष्मायमाणै-
र्नाकुस्फूर्जत्पृदाकुद्युतिभिर[6]धिगतत्वन्निषंगानुषंगैः ।
त्रैलोक्यं चास्मसात्ते कृतमरिजनहृत्पीठविस्फोटनोद्य-
न्निर्यन्निर्या[7]पितासृग्रसतरसवसापारणोत्कैः पृषत्कैः ॥ 55

अपि च-

त्वत्कीर्ति[8]श्रीसुधाक्तस्वरविहतिभवन्नित्यसौहित्यभाजाम्
गानं शृण्वन् प्रियाणां गतगरुडभियां दीर्घमायुर्गतानाम् ।

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1. T_1 (विहरण) 2. T_1N इदम् 3. T_1N उपहरेत् 4. T_1 नखा 5. T_1 च्छष्मणो
6. N अभि 7. T_1N निर्यानिर्यो 8. N तत्कीर्ति

सान्द्रश्रूपंक्तिभंगप्रगुणितपरमानन्दतन्द्रीभराणा-

मक्ष्णां चक्षुःश्रवक्ष्मापतिरवति न चोन्मीलनं मीलनं वा ॥ 56

कुशः- (सस्मितम्) आर्य, सर्वविद्यानिधेः स्वतन्त्रस्य विधातुरपि भवतो विधेये जने स्तुत्यैकपरतेति चित्र[1]मिदम् ।

भरद्वाजः- सखे अखिलमंगलगुणमणिगणरोहणमहीधरस्य तवौत्पत्तिककतिपयगुणकथने चित्रं[2] मादृशानाम् ।

लवः- (स्वगतम्) अहो, साकूतवचनचातुरी प्रौढानाम् ।

भरद्वाजः- यदिह स्थावरैरपि-

खुरलिक्रीडितकालखेलितभवत्कोदण्डनिर्यच्छरा-

हतिनिर्भेदितकूटकोटिकटकग्रावद्रुमैरद्रिभिः ।

परमाश्चर्यरसेन निश्चलतरैस्त्वद्वेषमार्गान्तर-

प्रविशन्मारुतजातझांकृतिमिषात्त्वत्कीर्तिरुत्कीर्त्यते । 57

कुशः- (स्वगतम्) अलं गुरुजनेनाशास्त्रीयकथाभिनिवेशेन । (प्रकाशम्) आर्य, युक्तमिदं स्नेहरसावसेकमसृणे भवदीयहृदयालवाले शिशुकुमारसाधारणान्यापि शैलाभिद-सिकताराशिविदलनादीनि शैशवललितानि श्लाघामंकुरयन्ति[3] ।

भरद्वाजः- (स्वगतम्) नूनमसावत्यन्ताद्भुतमहावीरचरित्रैरनितरसाधारणकीर्तिपताकां भुवने सम्भावयितुमिच्छन्ननन्यसुकरेष्वपि निजशैशवचरितेषु न सन्तुष्यति वयस्यः । (प्रकाशम्) तर्हि-

पराक्रमस्य ये वीराः परां काष्ठामुपागताः ।

तान्विजित्य यशःपूरे निमज्जय जगत्त्रयम् ॥ 58

कुशः- (साशंकम्) अनुगृहीतोऽस्मि । (लवमपवार्य) वत्स कथमियं भरद्वाजोक्ति[4]र्निरतिशय-पराक्रमाश्रयतया तातजनानेव परामृशति ।

लवः- गुरुहृदयानुसारेणैव प्रवृत्ता शिष्योक्तिः ।

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1. T_2 विचित्र 2. N विचित्र 3. T_1N अंकूरयति 4. N जस्योक्तिः

कुशः- (स्वगतम्) अविनयमेतं प्रत्यागमनप्रयोजन परिपृच्छ्य । तन्मुखेन गुरुहृदयमपि सम्यग् ज्ञास्यामि । (प्रकाशम्) आर्य,

गतस्पृहस्यापि मदर्थसाधने कृपानपाया हृदि वर्तते गुरोः ।
तथापि मन्ये सुकृतैर्मयाकृतैः कृतं भवत्प्रेषणयत्नगौरवम् ॥ 59

भरद्वाजः- सखे, गुरुमनोरथपथिकेषु भवदुपलालनेषु मत्प्रेषणमपि कश्चिल्लेशः । तथा हि-

श्लाघ्यैरनन्यसुलभैरपि तावकीनलोकोत्तरप्रियगुणानुगुणैरियद्भिः ।
वात्सल्यमस्य न वितृप्यति लालनौघैरिष्टान्तराणि परिचिन्तयतस्त्वदर्थे ॥60

किन्त्विदानीं कालकर्मसंयोगनिमित्तविशेषैराश्रमस्योपघातुक[1]संस्पर्शमनुचिन्त्य भवता कृत[2]मेतत्परिहारं विचचारयिषति मन्मुखेनाचार्यः ।

लवः- (स्वगतम्) कथमार्य[3]भुजदण्डमण्डलितकोदण्डमयमार्ताण्डमण्डले विजृम्भमाणेऽप्याश्रमस्योपघातुकतिमिरसंस्पर्शशंका ।

कुशः (स्वगतम्) इयमाचार्यमनोवृत्तिः कमपि प्रत्यासन्नमहा[4]नर्थांकुरमाक्षिपति । आस्तां तावदित्थमेनं पृच्छामि । (प्रकाशम्) आर्य, कथमाचार्यस्य ब्रह्मवर्चसमये मार्ताण्डमण्डले विजृम्भमाणेऽप्याश्रमस्योपधातुकतिमिरसंस्पर्श[5]शंका ।

भरद्वाजः- वत्स, श्रूयताम् ।

अहितेऽपि हितोदर्के जनेष्वनुजिघृक्षया ।
क्रियतेऽनुमतिर्वस्तुन्यपि लोकनियन्तृभिः ॥ 61

लवः- आर्य, का प्रसक्तिरधुना परैराश्रमपरामर्शस्य ।

भरद्वाजः- वत्स, श्रूयताम् ।[6]

भवितव्यतया दुरुत्थया तनुभाजां मनसाप्यतर्कितम्[7] ।
किमपि क्वचिदापदेत्पुरा मणिचित्रांगमृषाकुरंगवत् ॥ 62

(नेपथ्ये) कोऽयं मृगः ।

आधावतीह पुरुषद्वितयप्रमाणो
दुष्टो अदृष्टपूर्वो विचलाचलोष्ठः ।

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1. T_1N घातक 2. T_1 एतत्कृत 3. T_1N आर्यस्य 4. T_2N (महा) 5. T_2 परामर्श
6. $T_1 T_2$ (वत्स, श्रूयताम्)) 7. T_1 अतर्क्यताम्

अस्माकं स्कन्धनिहितान् कुशपूलभारान्
संचर्वितुं खुरविखण्डितपुष्पवल्लिः ॥ 63

(नेपथ्ये) कोण्हो मिहो ।

आधाव इज्ज पुरिसद्दिदअप्पमाणो
दुठ्ठो अदिठ्ठपुरिवो विचलाचलुठ्ठो ।
अंह्माणं खंदणिहिदे कुसपूळभारे
संचव्विदुं खुरविखण्डिअ पुप्पवळ्ळी ॥

कुशः- (लवस्य मुखमवलोकयति ।)

लवः- समित्कुशमाहरन्तः कंचिदनालोकितपूर्वमारण्यकमृगमालोक्य कलकलमाकलयन्ति ब्रह्मवटवः ।

(पुनर्नेपथ्ये)

भो भो वटवः । कुशपूलभारानपहाय त्वरितं क्वचन पलायध्वम् । भो भो अप[2]नीयन्तां वेदिषु विहरन्तो मृगशाबाः । भो भो अपिधीयन्तां अग्निहोत्रशालाद्वारकवाटाः ।

छिन्दन्नाराममवल्लीश्चिरपरिपुषिताः[3] सुप्रसन्नप्रसूनाः[4]
क्षुन्दन्नीवारसस्यं परिणतकणिशं न्यंचदापाण्डुकाण्डम् ।
उन्दन्फूत्कारधूतैर्विटपिषु घटितान्वल्कलान्फेनशल्कै-
र्भिन्दन्प्राग्वंशवेदीरभिपतति महान्घोटको घाटिकाभिः ॥ 64

(सर्वे समाकर्णयन्ति ।)

लवः- आर्य, किमश्वमपि जानन्त्यारण्यकमुनिवृद्धाः ।

कुशः- एते खल्वस्मत्कुलवृद्धमहीपालैर्विहितेषु बहुहयमेधेषु बहुवारान्वितमहार्त्विज्याः।

भरद्वाजः- (स्वगतम्) स एवायं भविष्यति यः पूर्वं वरुणसदसि नारदमुनिना कथितः । (प्रकाशम्) वयस्य, अलमत्रावज्ञया सन्निहितेष्वस्मासु गुरोराश्रम उपहन्यत इत्यनुचितमागतम् । तत्सत्वरमादिश्यतां दुष्टाश्वनिग्रहाय वत्सो लवकुमारः ।

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1. T_2 पूलक 2. T_2 उप 3. T_2 पुषितान् 4. T_2 प्रसूनान्

कुशः- वत्स, गच्छ । शीघ्रमभयं ब्रूहि मुनिवृद्धानाम् । निगृहाण दुष्टाश्वम् ।

लवः- यदार्यावाज्ञापयतः । (इत्युत्थाय नेपथ्याभिमुखमवलोक्य) भो भो भगवन्तो मुनिवृद्धाः । मा भैष्ट । सोऽहमार्येण समादिष्टः-

सुपर्वेशितुर्वा[1] **रथस्य स्वयं घूर्वहो वास्तु स्वर्वेतरांशोर्भगस्य**[2]**।**
ययुर्वास्तु सर्वक्षितेर्वल्लभस्य क्षणाद्गर्वनिर्वाणमेतस्य कुर्वे ॥ 65

(इति निष्क्रान्तः ।)

भरद्वाजः- (पुरोऽवलोक्य सहर्षम्)[3]

गलभुवि निजदीक्षागौरवस्त्रेण बद्धम्
चटुलचरणकोटीरुच्चकै[4]**रुद्धुनानम् ।**
हयमयमभिकर्षन् स्वैरमायाति वीर-
स्सतटितमिव दूराद्वारिवाहं समीरः ॥ 66

कुशः- (सस्मितम्) कथमयं वत्सस्स्वकीयमांजिष्ठदीक्षावसनखण्डेनैव चण्ड-वृत्तिमेनमाकर्षयत्यश्वम् ।

भरद्वाजः- अहमेनमित्थं[5] तर्कयामि । भवदीयभुजवीर्यकृतभीतिना कुलिशहेतिना निजमौपवाह्यमुच्चैश्रवसमुपहारयितुं प्रेरितश्श्यामाम्बुदः स्वकीयसौदामनीलतारज्ज्वा तमाबध्य बलादभि[6]कर्षन् बृन्दारकनगरवर्तिनीं मन्दुरां प्रतिगन्तुमिव मुहुर्मुहुरुच्चकैरुल्ललन्तं हुंकारमयेन स्वगर्जितेन[7] तर्जयन् भवते समर्पयितुमुपसर्पतीति।

लवः- (प्रविश्य) अयमयमस्मदाश्रमो[8]पघातुको दुष्टघोटकः ।

(इति पुरस्तादेनमुपस्थापयति ।)

भरद्वाजः- (समीचीनं निर्वर्ण्य) सखे, महाराजस्य कस्यचिदश्वमेधीयोऽ यमश्वो भविष्यति । यदस्य ललाटपट्टिकायां निचितबिरुदवर्णपंक्तिः सुवर्णमय पट्टिका दृश्यते ।

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1. T_1 सुपर्वेश 2. N रवेर्वा तुरंगः 3. T_1 (पुरोऽवलोक्य सहर्षम) 4. T_1 उच्चलैः 5. T_2 अहमित्थम् 6. T_2 दप 7. T_1 घटितेन 8. N अयमयमाश्रम

लवः- (स्वगतम्) आर्यभुजशौण्डीर्याज्ञानस्यैष विलासो राज्ञाम् ।

भरद्वाजः- (ससम्भ्रमम्) वत्स, हयमुखादुत्पाट्य पट्टिकां वाचय क्षिप्रम् ।

कुशः- तथा कुरु यथाज्ञापयत्यार्यः ।

लवः- (हयमुखादुत्पाट्य पट्टिकामक्षरपंक्तौ दृष्टिं विक्षिपन्नमर्षं नाटयति) ।

कुशः- स्पष्टं वाचय ।

लवः-

उचितमनुचितं वा गर्वितं वा विनीतं परुषमपरुषं वा पत्रिकावर्णराशिम् ।

पठति मम रसज्ञा प्राप्य युष्माकमाज्ञां गुरुवचनपराणां कोऽपि वा नापराधः॥ 67

भरद्वाजः- (स्वगतम्) दिष्ट्या किमयं पत्रिका रामभद्रस्य भवेत् । (प्रकाशम्) वयस्यः क्षिप्रं वाचयतु ।

लवः-

शरासविद्यागुरुरेक एव यः प्रसूश्च यस्यैव जगत्सु वीरसूः ।

अमुष्य रामस्य ययुर्जयत्ययं परैर्दुराधर्षगतिर्धनुर्धरैः ॥ 68

कुशः- हन्त, हन्त । तातस्यैवायमश्वः । (सबहुमानमश्वं प्रणमति ।)

कठोरखुरसम्पुटिस्फुटितविश्वविश्वम्भरा-

परागभरमुज्झरन्मकुटरोचिरुज्जीवनैः ।

नृपांजलितलोर्मिकामणिमरीचिभिर्दीपितं

पितुर्बिरुदमुद्वहन्नुपगतोऽसि मय्यादरात्[1] ॥ 69

(क्षणं विचिन्त्य लवमपवार्य)

संग्रहे पितृविद्वेषः क्षात्रहानिर्विमोचने ।

उपेक्षणे गुरूपेक्षा किं कार्यमिह कथ्यताम् ॥ 70

लवः- आर्य, सागरेण तरंगिणीरयपरिग्रहे हिं कासारः प्रष्टव्यः ?

कुशः- वत्स, विज्ञातहृदयोऽसि । किन्तु गुरुणि कृत्यवस्तुनि सम्मन्त्र्य गुणदोषविचारः कार्यः ।

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1. T_1 मयादरात्

भरद्वाजः- (स्वगतम्) रामस्य बिरुदलेखयोल्लिखितेन स्वेतरेषामस्त्रागमानभिज्ञत्वेनैव[1] तावदेनमपराधयामि। (प्रकाशम्)

साध्वीशिरोमणिमपास्य वधूं सपुत्रां हित्वा गुरुं च हयमेधमुपाक्रमन्तम्।
आस्तां तदाश्रमकृतावसथानकस्मादस्मान् किमर्थमधुनापि कदर्थयन्ति ॥ 71

(सानुतापम्)

देव्यां तथाविधमहापदि मज्जितताया-मारोपितात्किमिह दुःखमवीरसूत्वात्।
जानन्नशेषनिगमानपि ते गुरुस्सन् चापागमं स भगवान् किल .... ॥ 72

कुशलवौ :- (कर्णौ पिधाय) शान्तमम्हः, शान्तमम्हः। जगदेव न व्यजानाद्यन्न विज्ञातमाचार्यस्य। तदलीकमेव कमप्यचुम्बितमर्थमुल्लिख्य न विमनायितव्यमार्येण। अथवाश्वमेधयाजिनां क्षत्रियवीराणामयं सम्प्रदाय इति क्षन्तव्यस्तथायं स्वजनः।

भरद्वाजः- (स्वगतम्) अस्माकमपि सम्प्रदायः परमस्माभिराचरिष्यत एव[2] नाम। (प्रकाशम्) अस्तु तावदाश्रमान्तरधाटिकापरिश्रान्तोऽयं घोटकः क्वचन छायाले रसालमूले[3] निबध्यताम्।

कुशः- (स्वगतम्) अस्तु, तावता को[4] विरोधः ? (प्रकाशम्) वत्स, तथा क्रियतां यदाज्ञापयत्यार्यः।

भरद्वाजः- वत्स, क्षणमिहावतिष्ठतामश्वः। यावदेनं माध्याह्निकातपाक्लान्तम्[5] कमण्डलुजलेनाप्याययामः। (इति कमण्डलोः पिधानपात्रिकां पुरस्तादवस्थाप्य[6])

उदन्या वाशनाया वा वातो वा शीतमारुतः।
बन्धनं वा चिरादेनं सैन्धवं न विबाधताम् ॥ 73

(इति तत्रत्यं जलं परि[7]क्षिपति।)

कुशः- (स्वगतम्) कथमत्रैव हयस्य चिरकालावस्थानमनुजानात्यार्यः।

लवः- (पीतजलमश्वं गृहीत्वा निष्क्रम्य पुनः प्रविशति)

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1. T_1 अस्त्रानभिज्ञ T_2 अस्त्रागमाभिज्ञ 2. T_1N (एव) 3. T_2 (र) 4. N कोऽत्र
5. T1 क्लान्तमक्लान्तम् 6. N निक्षिप्य 7. T_1 प्र

कुशः- वत्स, चिरादननुभूतपूर्वेण बन्धनेन किं परिक्लिश्यते सैन्धवः ?

लवः- **सान्द्रच्छाये तरोर्मूले सुखं वसति सैन्धवः ।**
पीतामृतस्सुधासिन्धोरन्तरुच्चैश्श्रवा इव ॥ 74

कुशः- (स्वगतम्) अयं भरद्वाजाभिमन्त्रित पयःपानमहिमा । (प्रकाशम्)
अभिपतति न यावद्वाहिनी वाहरक्षी
कुपितलवशरौघस्तां न यावन्निहन्ति[1] ।
स्वकुलकलहदुःखं न स्पृशेद्यावदम्बां
पितरमुपनयामस्तावदेवाश्वमेनम् ॥ 75

लवः- (स्वगतम्) सम्यगुपक्रान्तो मन्त्रः ।

भरद्वाजः- सखे[2], यदेवं स क्षात्रधर्मः कां गतिं गच्छेत् ?
यः पूरुषेषु लघुपौरुषतां गतेषु
स्वस्य क्वचित्स्थिरतराश्रयतामलब्ध्वा[3] ।
संचोदितश्च कुलशीलगुरुप्रसादै-
र्निस्संशयं शरणमाप भवन्तमेव ॥ 76

कुशः- अयमयं कुशः-
पुपूजे[4] यत्पादूरथिगमितसिंहासनपदा मुदा भक्तैरन्यै[5]रुपहृतमहाराज्यबलिभिः ।
तमस्त्रैरुल्लोलज्वलदनलकल्लोलजटिलस्फुलिंगप्राग्भारैरुरसि पितरं भेत्स्यति कथम् ? 77
(इति विषादं नाटयति ।)

भरद्वाजः- (स्वगतम्) नूनमयं वयस्यस्य भक्तिरसावसिक्तः पितृ[6]बहुमानो निरवधिक-भुजप्रतापस्य स्वाच्छन्द्यमवरुन्धे । अस्तु । कथंचिदेनमभिमतसिद्धावभिमुखयामि । (प्रकाशम्)
प्रीतिः तातस्य मातुः स्वपतिविरहजक्लेशशान्तिश्च यस्मात्
स्वभ्यस्ताशेषविद्याक्रयवितरणतः स्वीयभारावरोपः ।

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1. T_1T_2 न हन्ति 2. T_1 (सखे) 3. T_2N अबुद्धा 4. T_1 पुपूज 5. T_1T_2N रार्यैः
6. N (पितृ)

आचार्याणां प्रसादस्त्रिभुवनमहिता कीर्तिलक्ष्मीश्च यस्मिन्
वीरानन्दाब्धिवीचीनिचयविहरणे त्वादृशां का विशंका ॥ 78

कुशः- (लवमपवार्य) वत्स, नाश्रावि[1] किं महर्षेराकूतगर्भं वचनम् ?

लवः- न केवलं श्रुतम्। अपि तु ज्ञाताकूतं च[2]।

कुशः- (सस्मितम्) कथय, कथय[3]।

लवः- त्वदीयसमरविजयदर्शनमहोत्सवप्रापणमेव[4] गुरुदक्षिणामंगीकृत्य त्वन्मुखेनैवाम्बायाः स्वगृहप्रापणेन क्लेशनिवृत्तिं, तातस्य स्वविजयधुरीणतनयावाप्ति-मनोरथपरिपूर्तिं[5] च विधातुं भगवान् व्यवसित इति सूचितं भवति।

कुशः- आर्य, कीदृशी मनोवृत्तिराचार्यस्य ?

भरद्वाजः-

शौर्यानुरूपपरिपन्थिजयोत्सवेन
लोकोत्तरेण यशसा भुवि दीप्यमानम्।
त्वां[6] द्रष्टुमिच्छति गुरुस्सफलास्त्रविद्य-
मेषैव तस्य हि मता गुरुदक्षिणापि ॥ 79

लवः- आर्य, कथं ते तातजनविजयमात्रेणैव गुरुदक्षिणासमर्पणप्रीतिमनुबुभूषति भगवान्?

कुशः- वात्सल्यस्यायं विलासः। (भरद्वाजं प्रति)

लोकत्रयस्य जयमात्मसमर्पणं वा
यद्यत्प्रशास्ति भगवान् कृतमेव सद्यः।
जानीहि तत्तदधुनैव मयेति किन्तु
कार्ये विरोधबहुतामिह तात शंके ॥ 80

भरद्वाजः- हन्त, हन्त। इहापि यदि कश्चिदस्ति विरोधस्तर्हि ममापि ज्ञाप्यताम्।

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1. N अश्रावि 2. T_2 अपि 3. T_1N (कथय) 4. N (प्रापणमेव) 5. T_1 (मनोरथ)
6. T_1N (त्वाम्)

कुशः- आर्य, विचार्यताम् ।

आश्वास्या जननी मया पतिकुलप्राणा भृशं दुःखिता
शस्त्राशस्त्रि मृधं विधेयमिह तैः साकं जिगीषाजुषा ।
पित्रा कारयतोऽश्वमेधशतकं गोत्रे रघोर्जन्म मे
दीक्षालब्धशिवाकृतेः पितुरयं विध्वंसनीयोऽध्वरः ॥ 81

भरद्वाजः- सखे, कथं साधनेषु विरोधित्वशंका[1]?

समरविजय एवाश्वासयत्यम्बिकां ते
सपदि रघुवरस्य प्रीतिमुद्योतयन्त्सन् ।
विहितहयनिरोधो विघ्न एवाश्वमेधं
सफलयति च पत्न्या साकमापूर्यमाणम् ॥ 82

अपि च-

वयं च[2] दाशरथयश्चैकं कुलकमात्मनः ।
तस्मादस्मासु भगवान्नाप्रियं[3] किंचिदाचरेत् ॥ 83

कुशः- अहो, आचार्योपदिष्टेऽप्यर्थे । का पुनरप्रियतायाः प्रसक्तिरपि यः-

आसत्यलोकमखिले च फले विरागी
खेलन्निजे निरवधौ सहजे सुखाब्धौ ।
स्वीयं तपः त्रिकरणार्जितमप्युदार-
मस्माकमभ्युदयकर्मणि विन्ययुंक्त ॥ 84

किन्तु किन्निमित्तोऽयमाचार्यस्य[4] तातजने कोप इति पृच्छामि ।

भरद्वाजः- प्रेमनिमित्त एव । तथा हि-

महतां प्रियमित्रेषु साम्ना नार्त्त[5]समाधिषु ।
अशिवं कर्म कुर्वत्सु कोपः प्रेम्णैव जायते ॥ 85

कुशः- हन्त, हन्त । ताते श्रीमति रामचन्द्रेऽप्यशिवं कर्मेति विस्मितोऽस्मि ।

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1. T_2 विरोधितत्त्व 2. N (च) 3. T_2 भगवानप्रियं 4. T_1N. आर्यस्य 5. T_1N नाप्त

भरद्वाजः- (स्वगतम्) नूनमस्य रामचन्द्रगुणानुरक्तिस्तदीयदोषानुस्मरणमपि विरुणद्धि । (प्रकाशम्) आरण्यकहरिणीसंहत्यापि प्रत्यक्षितमर्थं प्रति किं विशयेन । या खलु-

शोकाम्बोभिर्विपुलनयनोदर्चितैर्जातपंके
पर्याकीर्णे वदनविधुतैरर्धजग्धैः कुशाग्रैः ।
यातायातं पथि विदधती दूरमुत्सृज्य शावान्
कान्तारान्तादुटजमृषिणः[1] प्रापयामास सीताम् ॥ 86

लवः- (सानुस्मरणं स्वगतम्)

तातस्तथा किल चकार मदम्बिकायां
तादृग्दशाजुषि गुणैकनिधौ व्यलीकम् ।
आरण्यकावनिरुहोऽपि यथा रुदन्ति
शीर्यन्ति चापि हृदयानि शिलोच्चयानाम् ॥ 87

कुशः- आर्य, सामप्रयोगेण स्वाभिमतसिद्धिं किमसुलभमेव मन्यते भगवान् ?

भरद्वाजः- तादृशपरुषनिश्चयो रामस्सामप्रयोगेण कथमिव समाधेयः । यः किल-

त्रैलोक्यप्रथमानपुण्यचरितां भक्त्यानुरक्तां[2] प्रियां
आलीनामतिकोमलांगरचनाचारूपचारोचिताम् ।
मुग्धां निर्भरगर्भकष्टभरितां यो दोहदप्रार्थिनीं
विस्रब्धां विपिने शरारुविषमे . . . . . .

कुशलवौ- (कर्णौ पिधाय) **हा, हन्त शान्तं परम् ॥ 88**

लवः- कथमेतादृशीं भार्यां गहनमध्ये पर्यहरत् ?

भरद्वाजः- दहने परिहरतां गहने परिहरणं कियन्मात्रम् ?

कुशः- (स्वगतम्) लंकानिकटवृत्तान्तमुद्घाटयत्यार्यः ।

लवः- तदानीं भगवान् बृहद्भानुमान् निजलोक एव स्थापयित्वा विश्वैकपूज्यामम्बां न पूजयामास । तथा सत्यस्मदाचार्यवर्गाणामीदृशं वैमनस्यं नाभविष्यत् ।

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1. T_2 ऋषिणा 2. $T_1 T_2$ भक्ता

भरद्वाजः- स्वाहास्वधयोरेव देव्योरेष दोषः । ये किल-

सद्योवृष्टैरमरकुसुमैरास्तृताभ्यां कराभ्यां
सीतामेनां सनयविनयं दत्तहस्तावलम्बे ।
तत्तेजोभिर्निजपतिपरिप्लोषमाशंक्य भीते
ज्वालागर्भात्पतिमनयतां क्ष्मावधूगर्भरत्नम् ॥ 89

कुशः- (लवं प्रति)

ईदृशं दुःखमम्बाया जेतव्यश्च पिता युधि ।
नायशो वा स्पृशेदस्मान्,

लवः- . . . . प्रमाणं गुरुरेव नः ॥ 90

भरद्वाजः- कथमनयोरौदासीन्यसंशयप्रतिषेधांगीकरणसाधारणे वचनप्रतिवचने । अस्तु, किमितः परं वक्ष्यति ।

कुशः- तव सूनृतया गिरा महत्या विधमन्त्या विषयेषु दोषपंकात् ।
शरदीव शशी निशातमूर्तिः परमं याति मम प्रसादमात्मा ॥ 91

भरद्वाजः- (सहर्षमुच्चैः)

कल्याण, प्रविश पुनः कुलं रघूणां भूदेवि, त्यज मनसो विषादशल्यम् ।
नैर्मल्यं भजत दिशः प्रदक्षिणार्चिस्त्रेताश्च ज्वलत कुशः प्रसादमेति ॥ 92

कुशः- उत्तरोत्तरश्रेयसो न विरामं पुष्णाति जनानां तृष्णा । यदहं भवदीयसल्लापसुधासुहितोऽप्येवं प्रार्थये ।

आचार्यामृतसिन्धोरादेशसुधां त्वदीयमुखचन्द्रात् ।
आपाय्य श्रवसी मे चरितार्थयितुं प्रसीद देवत्वम्[1] ॥ 93

भरद्वाजः- सन्देशार्थस्तु ज्ञातप्राय एव । सन्दर्भविशेषः परं श्रूयताम् ।

हेलानिर्जितभूर्भुवस्स्वरधिपक्रव्यादसर्वंकषा-
नाजावाजितपःफलानि चतुरः पुंसश्शरैरस्यता[2] ।

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1. T_1T_2 भीतेर्ज्वाला 2. N रस्यताम् T_1T_2N देवत्वं देवतात्वमिन्द्रियत्वंवेत्यर्थः।

तत्सम्पादितकीर्तिमौक्तिकलसद्ब्रह्माण्डशुक्तिव्रज-
व्याकीर्णस्तव बाहुनाद्य यशसामेकार्णवस्सृज्यताम् ॥ 94

कुशः- (सानन्दम्) आर्य, शिरसा धृतमाचार्यस्यानुशासनकुसुमम् । किन्तु क्षन्तव्योऽयं कार्यगुणदोषपरिशोधनाय मया कृतो भवदादेशानुष्ठानविलम्बनकदर्थनापराधः।

भरद्वाजः- सखे, किमिदमुच्यते ? न भरद्वाजस्यात्मा कुशोऽपि, न कुशस्य वा भरद्वाजः? उपचरितात्र यद्येको यदितर उपचारभाग्भवति । परन्तु भवतः प्रार्थनीयं यदि किंचदस्ति तद्गुरवे निवेद्य भवते प्रतिपादयितुमिच्छामि ।

कुशः-

स्वभ्यस्ताशेषविद्याक्रयवितरणतः स्वीयभारावरोपः
प्रीतिस्तातस्य मातुः स्वजनविरहजक्लेशशान्तिश्च यस्मात् ।
आचार्याणां प्रसादस्त्रिभुवनमहिता कीर्तिलक्ष्मीश्च तस्मात्[1]
वीरानन्दाब्धिवीचीनिचयविहरणात्प्रार्थनीयं किमन्यत् ॥ 95

किन्तु अस्मदम्बावैमनस्यसांक्रामिकवैमनस्यमितः परं न कर्तव्यमिति परं प्रार्थनीयं गुरवे । कृतमथवाभ्यर्थनया ।

दलद्[2]व्रणरथस्वनैः स्फुटदरातिवक्षःपुटी-
कटित्कटि[3]रवैः पतत्करटि[4]घोटकक्रन्दितैः ।
प्रवृद्धमवकर्ण्य निर्धुवति वैमनस्यं गुरु-
स्स्वशिष्यभुजकाण्डताण्डवितचण्डचापध्वनिम् ॥ 96

द्यावाभूमी विभिन्दन्विकटपटपटद्दिक्तटैश्चापघोषै-
र्विद्युद्विद्योतवद्भिर्विशिखशिखिशिखागुम्फनै[5]रभ्रमुम्भन् ।
प्रत्यस्त्रैः पंक्तिकण्ठोच्छ्रितगलदलनोपज्ञमस्त्रौघमाघ्नन्,
तातेन श्लाघ्यमानस्समरभुवि गुरोरेष चित्तं धिनोति ॥ 97

भरद्वाजः- (कुशहस्तं गृहीत्वा) सखे, महान् समरभारोऽत्र समारोपितोऽस्माभिः ।

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1. T_1 (स्वीयभारव .... तस्मात् ।) 2. T_2 वल 3. T_2 कटत्कट 4. T_1 करज 5. T_1T_2 गुम्भनैः

कुशः- कोऽस्त्यत्र मे भारः ?

लस्तकतलमध्यास्ते हस्तः कोलम्बकालम्बी।

तद्गुणरणनप्रवणो क्वणयति[1] धनुषो[2] गुणं त्वन्यः ॥ 98

अनन्तरभवितव्यं भवतामेव प्रसादेन भविष्यति समरविजयप्रभृति समस्तमपि श्रेयः।

भरद्वाजः- यदनुकूलं रघुकुलमाहात्म्यस्य, यदुचितं प्राचेतसमुनिशिष्यभावस्य, यत्सदृशं रघुनन्दनतपोविभूतेः, यच्चार्हं धरणिजागर्भसम्भूतेः, तदेवाभिहितं भवता। अपि त्विदानीमेव-

त्वदीयायामेवंविधमधुरगोष्ट्यां कुतुकितं

प्रियामेतां वार्तां वरुणभुवनं प्रापिपयिषोः[4]।

मम भ्रातश्चेतः क्रमसमितपूर्वापरमरु-

त्परीरम्भादम्भस्तरणिरिव सम्भ्रान्तिमयते ॥ 99

कुशः- (स्वगतम्) कथमाचार्याभिगमार्थमापृच्छति मामार्यः। (प्रकाशम्) अयि हृदय, मुहूर्तं कार्यगौरवेण प्रियं[5] सुहृद्भिरहं विषहस्व। (इति सर्वे समुत्तिष्ठन्ति।)

भरद्वाजः- तिष्ठत, तिष्ठत। अलं दूरानुसारेण। वाजिनि जागरूकौ भवतम्। भवदीयप्रियवृत्तान्तपीयूषापूरैराचार्यमाप्याययितुं[6] मामनुजानीतम्। (इति निष्क्रान्तः।)

लवः-

प्रतिषिद्धानुयानं त्वां प्रतीक्ष्येव प्रभुस्त्विषाम्।

अनुयातो भरद्वाजं प्राप्तः प्राचेतसीं दिशाम् ॥ 100

कुशः- वत्स, एवमेतत्। यदयम् -

नित्यप्रत्यूषधर्मोपकरणघटनव्यग्रितब्रह्मवृद्ध-

च्छात्रप्रत्यग्रबद्धक्षितिरुहविटपप्रोच्चलच्चारुचीरः।

अद्य प्रद्योतनीयद्युतिमिलितशिखाधूमलस्त्रैतधूमा-

क्रान्तप्रान्तप्रदेशः प्रभवति मनसामाश्रमो विश्रमाय ॥ 101

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1. T_1 कणयति 2. T_1 धनुषा 3. T_1T_2 4. T_1T_2 षिषु 5. T_2 शुभ 6. T_1 आप्यायितुम्

लवः- (सोत्कण्ठम्) आर्य, दिष्ट्या किमश्वान्वेषिजनश्शीघ्रमुपागच्छेत्[1] ?

कुशः- कोऽत्र सन्देहः ? अथवा वयमेव हयवृत्तान्तनिवेदनाय साकेतपतिभ्यः पत्रिकां प्रेषयामः।

परिचारिका- (प्रविश्य) जयतु जयतु कुमारः[2] । इदानीं तव विजयार्थमाराधितायुधदेवता देवी जानकी सायन्तनमंगलनीराजनार्थं मुनिकन्यकासन्नाहितप्रदीपैं[3]चिंचोलिका सानुजं भवन्तं प्रतीक्षते । (जेदु जेदु कुमारओ । दाणिं तुह विअअद्धं आराहिआजुहदेवदा देवी जाणई साअंतण मंगळणीराअणद्धं मुणिकण्णिआसण्णिहिदप्पदीवचिंछोळिआ साणुअं भवंदं पडिक्खइ)

कुशः- (सविनयम्) आगतौ स्वः ।

(इति निष्क्रान्तास्सर्वे)

। जनकजानन्दनाटके प्रथमोऽङ्कः ।

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1. T_1T_2 उपगच्छेत् 2. T_1 कुमारौ 3. T_2 दीप

श्रीः

। द्वितीयोऽङ्कः ।

(नेपथ्ये) इत इतः । आर्यः ।

(ततः प्रविशति लवेन निर्दिष्टमार्गः कुशकुमारः ।)

लवः:- (कर्णं दत्वा हेषाध्वनिमाकर्णयन्)

गुहाकुहरसम्भृतप्रतिरवानुबन्धोज्ज्वलः
प्रकम्पिगलकिंकिणीझणझणक्रियाबन्धुरः ।
मदार्यभुजविक्रमप्रथनझल्लरीडम्बरः
प्रहृष्टमखदैवतस्तुरगथैवतश्श्रूयते ॥

(सवितर्कम्) कुतोऽयमस्यानितरतुरगसाधरणो दर्पातिशयः हेषारवगम्भीरस्निग्ध-मांसलतातिशयश्च । अथवा महार्त्विजाभिमन्त्रितोदकप्रोक्षणस्यैष महिमा ।

कुशः:- भरद्वाजाभिमन्त्रितकमण्डलुजलपारणस्य च ।

लवः:- (सोत्कण्ठम्) आर्य, त्रैलोक्यविश्रुतक्षात्रधर्मास्ते किमिति मेध्याश्वमार्गणे विलम्बन्ते साकेतनाथाः ।

कुशः:- (सस्मितम्) कथं ते विलम्बेरन् । ये किल-

महीदलनवर्मरस्वनखराग्रलग्नाचल-
क्षिपाहतिनिपातितक्षितिधरान्तरोन्मूलनैः ।
कृतावटशतात्सुखाज्जलनिधीन्निखाय त्रस-
त्सुरेन्द्रमुषितं हयं कपिलपार्श्वतोऽभ्यानयन् ॥ 2

किन्तु आश्रमान्तरप्रविष्टोऽपि यदि हय आश्रमवासिभिरुत्सार्येत इति बुद्ध्या च महर्षिभयाच्च हयरक्षितारो नात्रसमगताः ।

लवः:- (क्षणं विचिन्त्य सहर्षम्) नूनमिदानीं तुरगान्वेषिभिः-

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1. T_1 (तुरग)

ध्वनद्गुणधनुर्धरैर्भ्रमितपट्टिसक्षेपणी-
गदापरिघतोमरद्घणभिण्डिवालासिभिः ।
करोद्यतगिरिद्रुमैः प्रविकटाट्टहासोद्भटै-
र्नरासुरवलीमुखैर्निबिडमद्य भूमण्डलम् ॥ 3

कुशः- निबिडं भवतु, निबिडं भवतु । वयमपि कर्णरसायनं करिष्यामस्तत्तज्जन[1]-मुखात्तातपरिचारकसैन्यानामेतन्महाद्भुतचरितानि ।

लवः-

द्वीपान्तरेष्वब्धिषु पट्टणेषु ग्रामेष्वरण्येष्ववनीधरेषु ।
तत्तत्प्रदेशेषु कृतं पृथक्तैः को वेत्ति कृत्स्नं मृगणाप्रकारम् ॥ 4

कुशः- (पुरोऽवलोक्य) श्रीतातकिंकरचरितानि महाद्भुतानि । विष्वंचिस्वायामवेष्टितोर्वींचक्रो जानाति चक्रवालाद्रिः ।

(ततः प्रविशति चक्रवालाभिधानी दिव्यपुरुषः)

चक्रवालः[2]- इदमेव तदाश्रमपदं ककुत्स्थसकुलकुमारमनोविनोदाय भगवद्वाल्मीकि-मुनिसन्निधापितसकलर्तुसमुदयरचितरामणीयकम् यत्र निमज्जति दिव्यानामपि[3] चक्षुः ।

स्फुरच्छिरीषे विकसत्कलापिकलापकान्ते शुकलापकान्ते ।
हिमाम्बुसेकार्द्रलवंगपुष्पे रसालसालौघरसालसालौ ॥ 5

अहो स्वबन्धुषु प्राप्तपीडा स्वस्यापि व्यथयति हृदयम् । तथाहि-

सुग्रीवादेशवशगैः प्लवगैरश्वमार्गिभिः ।
महीग्रेषु कृता पीडा ममापि ग्रसते मनः ॥ 6

त्रैलोक्यनायकस्य रघुनायकस्य किंकरैः कृतां बाधामन्यः को नाम निवर्तयितुमीष्टे । (क्षणं विचिन्त्य) अथवा तृणीकृतजगत्रयविक्रमसारः कुशकुमारः एव क्षमते नलनीलांगदहनुमन्मैन्दद्विविदगजगवयगवाक्षगन्धमादनशरभप्रभृतीनां वानरवीरणां गर्वं निर्वापयितुम् । तदमुष्मै कथयाम्यस्मद्गोत्रेषु कृतां बाधाम् । अतस्तमेवोपसृत्य[4] प्रार्थयिष्यामि[5] । अथवा कृतमनेन व्यवसायेन ।

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1. T_1 स्तातस्ततजन T_2 स्तातस्तातजन 2. T_2 दिव्यपुरुषः 3. T_1 दिव्यमपि) 4. T_1 (उपसृत्य)
5. T_1 प्रार्थयामि

ईदृक्छस्त्रास्त्रसारद्रविणबलभृतो विश्वजैत्रप्रशस्ते

र्लक्षीकर्तुं न चास्य द्रुमगहनचरान् वानरानुत्सहिष्ये ।

अथवा कथयितव्यमवश्यम् । तथा हि-

कुप्यत्कल्पान्तकालीपरिवृढनयनज्योतिषः को विभागः

सिन्धावन्धौ[1] सुमेरावपि तृणविततौ हस्तिनि स्तम्बके वा ॥ 7

(पुरोऽवलोक्य सहर्षम्) सविनयप्रणयेन स्वानुजेन समं किमपि मन्त्रयमाणः कुशकुमारोऽत्रैवाधितिष्ठते । अयं कुश इति संज्ञामात्रमिदम् । परमार्थतस्तु -

निश्चिलाविण्यानां निखिलजगतीमण्डनमणि-

र्घनीभावः प्राचां तपनकुलराजन्यतपसाम् ।

परीपाकस्सीतापरिवृढमहाभाग्यवितते-

र्विवर्तो भूपुत्रीकृतसुकृतराशेर्विजयते ॥ 8

सफलमिदानीं मे दिव्यं चक्षुः येन वशीकृतसकलदिव्यास्त्रसारः कुशकुमारः दृष्टः ।

(ऊर्ध्वमवलोक्य)

सद्यः प्रोद्यत्सहस्रद्युमणिघृणिगणभ्राजिगम्भीरगात्रै-

र्विद्युद्विद्योतमानद्युतिदलदलितस्फारविष्फारदृग्भिः

लीलामात्रात्त्रिलोकीमहमहमिकया पातुमुत्साहवद्भिः

क्रूराकारैर्निबद्धांजलिभिरुभयतस्सेव्यतेऽस्त्राधिदेवैः ॥ 9

तदेनमुपसर्पयामि । (इत्युपसर्पति ।)

कुशः- (पुरोऽवलोक्य) वत्स, पश्य पश्य ।

अभौमरत्नाभरणस्फुरत्प्रभा-

विभासमानोज्ज्वलचारुविग्रहः ।

हठादुपस्नेहयति[2] प्रहर्षय-

न्मनो मदीयं कतमः पुमानयम् ॥ 10

नूनमयमस्मत्तः किंचित्प्रयोजनमाकांक्षन्नुपागत इति मन्ये ।

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1. T_1 सिद्धावद्धौ 2. T_1 उपस्पर्शयति

लवः- आर्य, भविष्यत्येवमन्यथा कथमस्य देवतापुरुषस्यैतद्देशाभिगमः ।

कुशः- वत्स, एनं प्रत्युद्गमनेन सम्भाव्य मत्समीपं प्रापय ।

लवः- यदाज्ञापयत्यार्यः । (इति परिक्रम्य पुरुषं प्रति) भो महाभाग, इत इत आर्यः । उपसर्पतु भवान् ।

पुरुषः- (उपसृत्य) जयतु कुमारस्सानुजः ।[1]

कुशः- इहोपविश्यताम् । (इति यथोचितमुपवेशयन्) भो महाभाग, कं पुनर्भवन्तं जानीमः ।

पुरुषः-

त्वदीयकुलभूमिभृन्नखरखातशुद्धाम्बुधि-
प्रगल्भसलिलच्छटोत्तटितफेनचक्रायितम्[2] ।
सहस्रकिरणायुतस्फुरणवद्भवद्विक्रम-
प्रणुत्ततिमिरोत्करं कलय चक्रवालाचलम् ॥ 11

कुशः- भो महभाग, अपि कुशलं सबन्धुवर्गस्य भवतः ?

चक्रवालः- विशेषतः इदानीं भवदीयकुशलप्रश्नसम्भावनेन । किंच-

रूपं परमानन्दं चक्षुस्सफलं मम त्वदवलोकात् ।
मन्ये दुर्जनजनितां स्वीयजनार्तिं च निर्गतप्रायाम् ॥ 12

कुशः- हन्तास्माभिर्वयस्यमुखादाकर्ण्यापि स्वीयजनार्तिरिति प्रतिकर्तुं विलम्ब्यते तत्प्रकारजिज्ञासया । (विचिन्त्य) कथमकाण्डे पर्वतानामार्तिः । नूनमियं[3] तुरगान्वेषिभिरेव कृता स्यात् । तत्रापि तरुगिरिगहनविशृंखलसंचारैर्वलीमुखैरेव स्यात्।

चक्रवालः- साध्वभ्यूहितं कुमारेण[4]।

लवः- आर्य, शाखामृगाणां चेष्टितमाकर्णयितुमिच्छामि ।

चक्रवालः- श्रूयतां तावत् । आदौ किल ते -

तुंगैस्सैन्यप्लवंगप्रवरनखमुखैस्तूर्णमुद्गीर्णमूला
रक्षोवक्षोविघट्टक्षतकटकतटस्यन्दिकीलालधाराः ।

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1. T_2 (कुशः- वत्स ..... सानुजः ।) 2. T_1 च्छटात्तटित 3. T_1 नूनमयं 4. T_1T_2 (चक्रवालः- .. कुमारेण)

कंकालालीकरालस्थपुटरणधरापातसंजातघाताः
प्रापुः शैलाः कथंचिन्निजमवटतटं मन्दमाकृष्टपादाः ॥ 13

अपि च,

अविदितचरणावरोहणत्वाद्भृशमवपत्य दलन्तितम्बवन्तः[1] ।
अवटतटविघर्षणक्षतांगाः स्फुटमधुनापि न ते समाश्वसन्ति ॥ 14

लवः- विदित एवायं वृत्तान्तः । ततस्ततः ।

चक्रवालः- अनुपदमेवं पुरस्तात्कपयः पीडयन्ति ।

लवः- कीदृशव्यापाराः सन्तः पर्वतेषु ते हयमन्वेषयन्ति ?

चक्रवालः-

क्रूरैर्मुष्टिप्रहारैः पृथुकठिनगुहाकर्परांच्छल्कयन्तः
छिन्दन्तः पाणिजाग्रैरतिजटिलबृहद्वीरुधः कुंजपुंजान् ।
एकैकैः पुच्छताडैर्निबिडतरतरुव्रातमापातयन्तः
पातोत्पातोग्रझम्पागतिभिरपि तटानद्रिजानुद्व्रजन्तः ॥ 15

लवः- आर्य, कथमतितूर्णमेव प्लवगैराचक्रवालं भूचक्रमाक्रान्तम् ?

कुशः-

भानूनां भानवीनां च[2] सेनानां च पितुर्मम ।
आचक्रवालभूचक्रव्यापनं तुल्यकालिकम् ॥ 16

अम्बिकान्वेषणसमये प्रागपरिचिततत्तद्देशविशेषाणामपि तेषामेवंविधा प्रवृत्तिः । किं वक्तव्यमिदानीं प्राक्परिचितनदीनदसिन्धुद्वीपनगनगरगिरिगुहानाम् ? अलमानुषंगिकेण प्रसंगेन । (चक्रवालं प्रति) इह स्थितेनैव मया -

विष्टभ्यन्तां जृम्भकास्त्रेण किं वा[3] सम्मोह्यन्तां मोहनास्त्रेण किं नु[4] ।
उत्सार्यन्तां मारुतास्त्रेण किं वा सर्वं चास्त्रं मामकं त्वद्विधेयम् ॥ 17

चक्रवालः- सखे, लोकैकवीर, युज्यन्ते भवतामेव रघुकुलनृपतीनामीदृशानि महाद्भुतानि व्यवसितानि । एषु पुनः-

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1. T_1T_2 मन्तः 2. T_1 वा 3. T_2 ते 4. T_1 वा

सदा धर्म्यावृत्तिर्मनसि निगमार्थस्तु वचसि
क्रियायामव्याजत्रिजगदुपकारप्रवणता ।
हृषीकग्रामे च श्रुतिनियमनाद्योगपरता
तनौ लक्ष्मीस्सामुद्रिकसकलसल्लक्षणमयी ॥ 18

कुशः- (कटाक्षेण लवकरस्थं धनुर्वीक्षते ।)

लवः- (अंजलिं बद्धा) आर्य, नरवीरकपिराक्षसाक्षोहिणीसहितां हस्त्यश्वरथकृतसम्बाधा-मायोध्यकसेनां प्रतियोद्धुमिच्छामि ।

कुशः- वत्स, तर्हि प्रतियोधकसमाह्वानपत्रिकां विलिख्य साकेतपतिभ्यः प्रेषयिष्यामः ।

चक्रवालः- सखे, साधु चिन्तितं भवता । एवं सति सर्वदेशस्थितं नानाविधमपि बलं ते समाकृष्य समापतिष्यन्ति । सुहज्जनबाधानिवृत्तिश्च प्रतियोधसमराह्वानगौरवं चास्माकं भविष्यति ।

कुशः- तर्हि लेखां लिख ।

लवः- (विलिख्य लेखां समर्पयति ।)

कुशः- वाचय ।

लवः-

पातालेष्ववनीतलेषु नगरेष्वद्रिष्वरण्येष्वपि
द्वीपेष्वष्टदिगीशपट्टणपदेष्वासत्यलोकेष्वपि ।
यत्र क्वापि हयो वसेदिति बलाल्लब्ध्येत्यलं वांछया
यद्वाल्मीकिमुनीन्द्रशिष्यभुजया बद्धोऽयमध्याश्रमम् ॥ 19
श्रावं श्रावं विक्रमं युष्मदीयं कर्णौ तृप्तौ नेत्रयोर्नास्ति तृप्तिः ।
तस्मादेते प्रीततां नेतुकामः प्राहैषं वः पत्रिकां वीरनन्द्याम् ॥ 20.

(इति वाचयति ।)

कुशः- सम्यगालिखिता लेखा । यतोऽप्रतिरथत्रिभुवनसंचारधुरीणरथास्ते किल महारथाः। तथा हि-

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1. T_2 योद्धयितु 2. T_2 (वि) 3. T_1T_2 प्रीति

न्यचत्तक्षकशेषवासुकिफणामाणिक्यनीराजिते-
भूपालावलिमौलिरत्नकिरणप्रक्रान्तचक्रार्चनैः ।
एकोत्पातिकसप्तमारुतपदश्रेणीसमारोहण[1]-
प्रोद्यद्दीप्तिविलिप्तनिर्जरपथैस्ते संचरन्ते रथैः ॥ 21

चक्रवालः- तद्विलेखितहयमुखपट्टिकानुरूपमियं पत्रिका लिखिता ।

कुशः- इष्टवस्तुविनाशेन तदन्वेषणाय प्रयास्यन्तो गुरुजनाः जानद्भिरस्माभिर्ज्ञापनीयाः।

चक्रवालः- अहो विनयः प्रतिपक्षेष्वपि वयस्यस्य ।

कुशः- वत्स आर्यचरणगौरवानुसारेण यथा ते पत्रिकार्थमुपश्रृण्वन्ति तथा क्रियताम् ।

लवः- (विचिन्त्य) तर्हि प्रावाहणिर्बर्बर एव प्रेषणीयः । स हि वाचः प्रवदिता ।
(नेपथ्याभिमुखमवलोक्य) कः कोऽत्र भोः ?

(प्रविश्याश्रमदौवारिकः)

दौवारिकः- जयतु कुमारको, आज्ञापयतु माम् । (जेदु कुमारओ, आणवेदु मं ।)

कुशः- अयि मन्दारक, इमां लेखां प्रावाहणिं समर्प्य वक्तव्यं त्वया ।

मन्दारकः- सावधानोऽस्मि । आदिशतु भर्तृदारको वाचिकम् । (सावहाणोम्हि । आदिसतु भतुदारओ वाचिअं ।)

कुशः- साकेतसेनानिवेशाधिपतिनास्मत्कनिष्ठतातेनार्यशत्रुघ्नेन लेखामिमामुपश्राव्य तत्रत्यवृत्तान्तः प्रत्याहर्तव्य इति ब्रूहि ।

मन्दारकः- तथा । (तहा ।) (इति निष्क्रान्तः ।)

चक्रवालः- (कुशं प्रति)
तेषु भवत्प्रेषित[2]घनलेखाप्तपराभवेषु विमुखी त्वाम् ।
राज्योपहारहस्ता रणजयलक्ष्मीः प्रतीक्षते नूनम् ॥ 22

कुशः- अयि,
गुर्वाज्ञानुष्ठानं परमस्माकं रणं प्रयोजयति ।
नो राज्यं वा त्रिभुवनपरिवृढता वा तदन्यद्वा ॥ 23

चक्रवालः- (सस्मितम्)

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1. T_1T_2 रोपण 2. T प्रेरित

समरविजयलक्ष्मीलब्धदूत्या प्रगल्भा
निरतिशयगुणेभ्यः प्राप्तगाढानुरागा ।
उपविशति विशंकं राज्यलक्ष्मीस्तवांके
यदि रसिक तदानीं तां कथं नाद्रियेथाः ॥ 24

कुशः- (किंचिद्व्रीडावनतभ्रूस्तिष्ठति ।)

लवः- किमिति चिरयति प्रावहणिः ?

प्रावाहणिः- (प्रविश्य) जयतु कुमारस्सानुजः ।

कुशः- उपविशत्वार्यः ।

प्रावाहणिः- (तथा करोति ।)

चक्रवाल :- तत्रत्यवृत्तान्तं कुमाराय निवेदय ।

प्रावाहणिः- आदितः कथयामि । श्रूयतां कुमारेण । अहं किल कुतुकितैर्बहुभिः वटुभिस्सह कटकं प्राविशम् ।

कुशः- ततस्ततः ।

प्रावाहणिः- अश्वापहारी त्रिलोकवीरः कुशकुमारः समराय शत्रुघ्नमेतत्पत्रिकामुखेन समाह्वयतीति सर्वत्र कटके वटुभिरुच्चैरुदघोषयम् ।

चक्रवालः- ततस्ततः कटके किं वृत्तम् ?

प्रावाहणिः- अश्वमेधाश्वापहारिणा कुशकुमारेण राज्ञे शत्रुघ्नाय समराह्वानपत्रिका प्रहितेति[1], साक्षादेव कुमारस्समागत इति, कटकोपरि विशिखान् विकिरतीति, बहून् प्रति-भटवीरान्त्संहरतीति तत्रत्यानां प्रतिभयसम्भ्रान्तानामेवमविदितमूलः सुमहान्कलकलः संवृत्तः ।

सर्वेः- ततस्ततः ।

प्रावाहणिः- तदनन्तरम्-

अश्वप्रोक्षणमन्त्रनिष्फलतया लज्जां व्यधुर्भूसुराः
शस्त्राण्याददिरे द्रुतं नृपतयः क्रोधाभिमानोद्धताः ।

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1. T_1 आलिखितेति

सन्त्रस्तास्समभाण्डयन्त वणिजः सद्यः पलायोद्यताः
व्यालीयन्त जघन्यजा गिरिगुहागर्भेष्वरण्येष्वपि ॥ 25

कुशः- (लवं प्रति) अम्बानिष्कासनजनितकोपस्यैष विकारः प्रावहणेरारम्भः ।

लवः- अस्मन्निर्विशेषः खलु एतस्य जनन्यां प्रेमातिशयः ।

प्रावाहणिः[1]- बहुशश्श्रुतकुमार भुजशौर्याणां तत्सैनिकानां "बिरुदाक्षरलेखामुखमश्वं पुरस्कृत्याश्रमाभिमुखगमनं प्रमादः।" किंवक्तव्यमेवंविधमहोद्घोषश्रवणेन व्याकुलितेति।

कुशः- ततस्ततः ।

प्रावाहणिः- कुतुकाद्भुता[2]भ्यामिव मूर्ताभ्यां सुग्रीवहनुमद्भ्यां सहितस्तत्रभवान् शत्रुघ्नः पटमयाद्राजभवनान्निर्गत्य नानावर्णाकीर्णे योजनविस्तारितवस्त्रशाले मामुपवेश्य सबहुमानं कटकाकुलप्रयोजनमपृच्छत् ।

कुशः-

अनुपप्लुतगाम्भीर्यास्सत्यपि क्षोभकारणे ।
मर्यादां न विलंघन्ते महान्तस्सागरा इव ॥ 26

प्रावाहणिः- ततः मयेवं दत्तमुत्तरम्[3]।

प्रत्युद्गम्य महात्मना विलिखितं पत्रं हि वाच्यं नृपैः
सम्राजां भवतां तपोवनगृहे[4]ष्वस्मासु नास्त्यादरः ।
राजानस्तु शुभार्थिना नयपथे संचारणीयास्सते -
त्यूहत्येव मयि क्षणेन वटुकैरेवं कृतं कौतुकात् ॥ 27

चक्रवालः- (सोपहासम्) गृहदहनं किमर्थं कृतमिति भवता गृहपतिपृष्टेन दत्तं मत्करगतोल्कानलखण्डैरेव कृतमिति प्रतिवचनमिदम् । आस्तां तावत् । अतिवीरपुरुषाधिष्ठितानामपि तेषामीदृगातंक इति चित्रीयते मे चित्तम् ।

लवः-

आतंक एषामपि शौर्यभाजामनार्यकार्यादनवद्यतात्ते ।
अम्बां मदीयामतिशुद्धचर्यां पात्रं व्यधुः शोकपरम्परायाः ॥ 28

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1. T_2 चक्रवालः- 2. T_1 कुतुभुता 3. T_1T_2 (ततः . . . . मुत्तरम् ।) 4. T_1 गहे

कुशः- एतावत्पर्यन्तं क्षान्तमिदमस्मद्गुरुणा कालप्रतीक्षणाम् ।

चक्रवालः- भवदीयधनुषा च ।

लवः- (स्वगतम्) यदेव मे विवक्षितं तदेवोक्तं दिव्यपुरुषेण । (प्रकाशम्) ततस्ततः ।

प्रावाहणिः- मदीयहस्तात् पत्रिकां निजहस्तेनादाय कुतुकिना तत्रभवता राज्ञा स्वयमेव पद्यद्वयं वाचितम् ।

चक्रवालः- तत्सततः ।

प्रावाहणिः- (जोषमास्ते ।)

कुशः- निश्शंकमभिदीयताम् ।

लवः- अनुवदितुः को दोषः ?

प्रावाहणिः- एवमुक्तं सुग्रीवेण । "अश्वो लब्धस्तदलमस्य क्षत्रियबालस्य चापल्यमधिकृत्य संरम्भेण। देवस्य सैनिकैरयमानीयताम् ।" इति[1] ।

लवः- (सामर्षम्) तस्य वचनस्य नोत्तरं दत्तं भवता ?

प्रावाहणिः- कथं न दीयते ?

सर्वे- श्रृणुमस्तावत्कथ्यताम् ।

प्रावाहणिः- भो भो मकर्टराज, त्वत्कृतयावज्ञया न कापि क्षतिरस्य प्रतापैकनिधेः । तथा हि-

> **त्रैलोक्यप्राणिरक्षाकरणकरुणया मुद्रितस्वानुभावं**
> **मन्यन्तां नाम धाम स्मरहरनिटलाकल्पमल्पिष्ठमल्पाः ।**
> **तस्य क्षीयेत कल्पक्षयसमयसमुन्मीलितज्वालजाल-**
> **व्यालीढाजाण्डकोटिस्फुटनपटपटात्कारघोरं महः किम् ॥ 29**

इत्यहं पर्यभाषिषि ।

सर्वे- (सश्लाघम्) भो भो प्रावाहणे, त्वं वाचः प्रवदितेति प्रख्यातेरनुरूपमेवाभाषिष्ठाः ।

लवः- ततः किं प्रज्ञावता हनुमता भणितम् ?

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1. T_1 (इति)

प्रावाहणिः- "भों देव, नानादिगन्तरचराणि सकलानि बलानि समाकृष्य[1] तैस्सह कुमारमभिषेणयता भवता प्रत्याहर्तव्योऽश्व"इति ।

सर्वे- ततः किं वृत्तम् ।

प्रावाहणिः- अथ राज्ञानुज्ञातेन[2]-

पवनसुतेनादिष्टैः प्लवगसहस्रैर्नभोऽग्रमुत्पतितम् ।
सोत्साहसिंहनादैराक्रष्टुं सर्वदिक्षु सैन्यानि ॥ 30

लवः[3]- ततस्ततः ।

प्रावाहणिः-

उद्यद्भास्करबिम्बरोहितमुखैरुत्तब्धकर्णांचलै-
रुग्रैरूरुजवाहतोडुभिरुरोविस्तारपीतद्युभिः ।
छिन्नक्ष्मारुहकुंजकौसुमरजः-संलिप्तलांगूलकै-
रापाति क्षणमात्रतः कपिबलैरारब्धकोलाहलैः ॥ 31

चक्रवालः[4]- अयि लोकाद्भुतवीरावतार, महाराजकुमार, त्वदनुभावेन सर्वे पर्वताः रक्षिताः । अथवा-

आपन्नानां शरणमयतां रक्षणं ते न चित्रं
चित्रं चैतज्जगति चरितं यत्त्वमत्रैव तिष्ठन् ।
आद्वीपान्तक्षितिगतगिरिव्यूहबाधाकराणां
नस्योतानामिव समतनोः कर्षणं वानराणाम् ॥ 32

कुशः- अयि महाभाग, किंचिदस्ति चेद्वक्तव्यशेषं तदादिश्यताम् ।

चक्रवालः- एतदेव वक्तव्यम्-

निर्जित्य संख्ये निखिलानरातीन् दिक्पालकोत्तंसितपुण्यकीर्तिः ।
साकेतमाविश्य सह स्वमात्रा पित्रोपलाल्यः पृथिवीं प्रशाधि ॥ 33

किन्तु भवदीयसन्निधिसुखानुभवादपि निवर्तयति मां स्वात्मभूतगिरिशिखर[5]नगर-निवासाधिकारः ।

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1. T_2 समाहत्य 2. T_1 राज्ञादिष्टेन 3. T_1 सर्वे 4. T_1 (चक्रवालः) 5. T_2 (शिखर)

प्रावाहणिः- (कुशं प्रति) अयं निजस्थानाभिगमनायानुमतिमभ्यर्थयते ।

कुशः[1]- भवतु । यथा रोचते महाभागाय ॥

(इति प्रयान्तं चक्रवालमनुयान्तो निष्क्रान्तास्सर्वे)

। इति जनकजानन्दनाटके द्वितीयोऽङ्कः ।

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1. T_1 (कुशः)

तृतीयोऽङ्कः

(ततः प्रविशति राक्षसी)

राक्षसी (पुरोऽवलोक्य) कथं महाराजलवणान्तःपुरपरिचरिका धूम्रमुखा मथुरापुरादित एवागच्छति । (उपसृत्य) अयि धूम्रमुखे, त्वं किमर्थमागतासि । (कहं महाराअळवणंदपुर-परिआरिआ धूममुहा महुरापुरादो इदो एव्व आअच्छइ । अइ धूममुहे तुमं किमट्ठं आअदासि ।)

धूम्रमुखा- अयि शूर्पणखे[1], त्वं किमर्थमियच्चिरं महाराजसमीपं नागतासि । (अइ सुप्पणहे[2], तुमं किमट्ठं इअच्चिरं महाराअ[3]समीअं णाअदासि ।)

शूर्पणखा- सखि, शृणु तावत्कथयामि । अथवा विफलप्रयत्ना किं कथयामि । (सहि सुणु, दाव कहेमि । अहवा विहळप्पअण्णा किं कहेमि ।)

धूम्रमुखा- कीदृशस्ते प्रयत्नः । (कीरिसो तुह पअण्णो ।)

शूर्पणखा- हा सर्वोऽपि मे प्रयत्नः विफलीकृतः सीताया रामस्य घटनं कर्तुं संकल्पितवता वाल्मीकिमृत्तिकापिण्डेन ब्राह्मणेन । (हा सव्वो वि मह पअण्णो विहळीकिदो सीदाए रामस्स घडणं कादुं संकप्पिदवंतेण वम्मीइमित्तिआपिंडेण ।)

धूम्रमुखा- कथमिव ? (कहं विअ ।)

शूर्पणखा- प्रथमं पंचवट्यां मारीचसुबाहुप्रमुखराक्षसकुलान्तकं रामं सीताविनाशेन मारयितुं सीतां खादितुमहं प्रवृत्ता । (पढमं पंचवडीए मारीअसुबाहुप्पमुहरक्कसकुळंदअं रामं सीदाविनासणेण मारेदुं तं खादिदुं अहं पउत्ता ।)

धूम्रमुखा- तदा लक्ष्मणहतकेन त्वं वारितेति सर्वो वृत्तान्तो मया ज्ञात एव । ततः कथय । (तदा ळक्खणहदएण तुमं वारिदेदिं सव्वो उत्तांतो मए जाणिदो एव्व । तदो कहेहि ।)

शूर्पणखा- ततः अयोध्यायां अहं वस्त्रदासनामधेयस्य निर्णेजकस्य कायं प्रविश्य तेन सीतायामपवादं वादितवती । (तदो अओज्झाए अहं वद्दासणामहेअस्स णिण्णेअअस्स कायं पविसिअ तेण सीदाइ ओवादं वादिदवदी)

धूम्रमुखा- (सौत्सुक्यम्) कथय कथय । (कहेहि कहेहि)

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1. T_1T_2 (अयि शूर्पणखे) 2. T_1T_2 (अइ सुप्पणहे) 3. T_1T_2 (महाराअ)

शूर्पणखा- तादृशेन लंकेश्वरेण बलात्कृत्य गृहीतां निजमन्दिरे चिरकालस्थापितां स्वतरुणीं प्रत्याहत्य काममोहितो रामः तया समं विहरतीति । (तारिसेण ळंकेस्सरेण बलाक्किदिअ गहीदं णिअमंदिरे चिरकाळत्थविदं सतरुणिं पच्चाहरिअ काममोहिद रामो ताअ समं विहरदिदि ।)

धूम्रमुखा- ततस्ततः । (तदो तदो ।)

शूर्पणखा- ततो रात्रौ नगरवृत्तान्तविचारणे नियुक्तो भद्रो नाम गूढपुरुष इदं निर्णेजकस्य वचनं रामस्य सशपथं पृष्टवतः कथितवान् । (तदो रत्तिम्मि णअरउत्तंदविआरणे णिजुत्तो भद्दो णाम गूढपुरिसो इमं णिण्णेअअस्स वअणं रामस्स ससवदं पुच्छिदवंतस्स कहितवंतो ।)

धूम्रमुखा- ततस्ततः । (तदो तदो ।)

शूर्पणखा- ततः कौलीनभीरुः सः लक्ष्मणेन सम्पूर्णगर्भामपि तां घोरे अरण्ये विसर्जितवान्। (तदो कोळीणभीरुओ सो ळक्खणेण संपुण्णगब्भं वि तं घोरम्मि अरण्णम्मि विसज्जिदवंतो ।)

धूम्रमुखा- (सहर्षम्) हळा साधु साधु, महती खलु विपत्तिः रामस्य त्वया सम्पादिता । त्रैलोक्यसुन्दरीं तथाविधां प्रियतमां विहाय किं जीवति सः । (हळा साहु साहु, महदी खु विपत्ती रामस्स तुए संपादिदा । तेळोक्कसुंदरिं तहाविहं पिअदमं विहाअ किं जीवइ सो ।)

शूर्पणखा- तद्विरहेण कृशोऽयं मुक्ताहारः प्रजागरश्वसितः जीवति कथमपि शिशिरे पवनचलं पाण्डुपत्रमिव । (तव्विहेण किसोअं मुत्ताहारो प्पआअरस्ससिदो जीवइ कहं वि सिसिरे पवणचळं पांडुपत्त विअ ।)

धूम्रमुखा- सखि, अमोघमाया खलु त्वम् । (सहि, अमोहमाआ खु तुमं ।)

शूर्पणखा- (दीर्घं निःश्वस्य) किं मे मायया कृतम् । यतस्तस्मिन्काले प्राणपरित्यागप्रवृत्तां सीतां निजाश्रममानीय नानाविधोपचारैः परिपोष्य तया तत्रैव प्रसूतौ कुशलवौ एतादृशं सकल प्रतिपक्षप्रहरणघस्मरशस्त्रविद्यामहोत्कर्षं प्रापितवति सति वाल्मीकौ । (किं मह माआए किदं । जदो तस्सिं काळे पाणपरिच्चाअपउत्तं सीदं णिआस्समं आणीअ णाणाविहोपचारेहिं परिपोसिअ ताए तद्ध एव्व पसूदे कुसळवे एआरिसं सअळपडिपक्खपहरणघम्मरसत्थविज्जामहोक्करिसं पाविदवंते संते वंम्मीकिए।)

धूम्रमुखा- तर्हि स एव समरे रामादीन्त्सर्वानपि व्यापादयिष्यति । (तहि सो एव्व समरम्मि रामादिए सव्वे वि वावादइस्सइ ।)

शूर्पणखा:- कथमनुजमात्रसहायः[1] कुशः तथाविधनरासुरवलीमुखबलार्णवसहायसम्पन्नान् दशरथकुमारान्विजेष्यते । (क्षणं विचिन्त्य) अथवा अमोघो वाल्मीकेः संकल्पः । (कहं अणुअमत्तसहाओ तहाविहणरासुरवळीमुह-बळण्णवसहाअ-संपण्णे दसरहकुमारे विजइस्सइ । अहवा अमोहो वम्मीकिए संकप्पो ।)

धूम्रमुखा- इदानीमावाभ्या किं करणीयम् । (दाणिं अंहाहिं किं करणिज्जं)

शूर्पणखा- किमन्यन्मया कार्यम् अश्वमपहृत्य महाराजलवणस्य उपहारीकरणं विना । (किमण्णं माए कज्जं । अस्सं ओहरिअ महाराअळवणस्स उवहारीकरणं विणा ।)

धूम्रमुखा- साधु चिन्तितं भवत्या बुद्धिमत्या । तदा कुशेन यदि दृष्टासि पूर्वमेव छिन्ननासिकाकर्णा त्वं स्त्रीवधविमुखेन तेन मोक्ष्यसे । अदृष्टासि यदि अपहरिष्यस्येवाश्वम् । (साहु चिंदिअ हअदीए बुद्धिमदीए । तदा कुसेण जदि दिट्ठासि पुव्वं एव्व छिण्णणासिआ तुमं इत्थिवहविमुहेण तेण मोचिस्ससि । अदिठ्ठासि जइ आहरिस्ससि एव्व अस्सं ।)

(नेपथ्ये) भो भो स्वाध्यायपरा वटवः, कुमारावाश्रमान्तरचन्द्रिकारंगांगणे विहरतः, वेलाचेयं मायाविरक्षस्संचारस्य । तद्रक्षोघ्नमन्त्रपारायणपरै रक्ष्यन्तां मेध्याश्वः ।

उभौ- (आकर्ण्य) अहो शौण्डीर्यं वटुकयोः यद्राघवाणामेतादृशमपकारं कृत्वा तेषां विग्रहं तृणीयंमन्यमानौ चन्द्रोदयेन विहरतः । (अहो सुंडीरं वडुआणं । ओ राहवाणं एआरिसं ओआरं करिअ ताणं विग्गहं तिणं समण्णंता चंदोदएण विहरंदि ।)

धूम्रमुखा- (सभयम्) अस्माकं प्राणप्रहरणैकप्रवणेन दाल्भ्यायनेन एवं घुष्यते । तस्मादिदानीं पलायनमेव शरणम् । (अ[illegible] पाणप्पहरणे[illegible] दाब्भाअणेण एव्वं घोसिअदि । ता दाणिं पलाअणं एव्व सरणं ।)

शूर्पणखा- अये त्वया भीरुकया पलायताम् । अहं तावदश्वापहरणस्य समयं प्रतीक्षमाणा कस्मिन्नपि प्रदेशे निगूढा स्थास्यामि । (अए तुए भीरुआए पलाइअदु । अहं दाव अस्सावहरणस्स समअं पडिच्छन्ती कस्सिं वि पदेसे णिऊढा चिट्ठिस्सं ।।

(इति निष्क्रान्ते ।)

प्रवेशकः-

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1. $T_1 T_2$ (सहाय)

(ततः प्रविशति सानुजः कुशकुमारः ।)

कुशः- (पुरोऽवलोक्य) अहो वत्सलता भगवत्याः ककुभः । यदियम्

परितृषितचकोरपारणायै निभृतसुधारसमिन्दुरत्नकुम्भम् ।
उदयशिखरिणि न्यधात्पयोधेः प्रविततरश्मिपिनद्धमुद्धरन्ती ॥ 1

लवः- आर्य, अहमित्थं तर्कयामि ।

आदाय चन्द्रकिरणं नवविद्रुमाभं त्रोटीपुटेन निजनीडगता चकोरी ।
चंच्वग्रचंचलितचंचुपुटस्य दातुं धत्ते शिशोरपरिपाकभिया विलम्बम् ॥ 2

कुशः- सम्यङ्निर्वर्णितम् ।

करैराशिलष्य पूर्वाद्रिमारूढस्योदरे विधोः ।
लग्नं तटसृतं न्यंकुमापदंकमिवांकनम् ॥ 3

लवः- रात्रेः सद्यो विनिद्रायाश्चन्द्रे मंगलदर्पणे ।
प्राच्या संदर्शिते लग्ना प्रतिच्छायैव लांछनम् ॥ 4

कुशः- (ऊर्ध्वमवलोक्य)

उन्निद्रे सति राज्ञि साध्वसभरादुत्सृज्यं दृग्गोष्ठतो
गाः कृष्णाश्चपलं पलायितवतो घस्रान्तंदस्योस्तदा ।
शीर्यद्धान्तकदम्बकम्बलवृतस्कंधाटिकासन्धिषु
न्यग्भूता इव तत्र तत्र विरला नक्षत्रवज्रांकुराः ॥ 5

लवः- आर्य, पश्य पश्य ।

उदयगिरिगरुत्मद्रत्नकूटप्ररोह-
त्किरणतरुणघासग्रासलुब्धं निजांकात् ।
मुहुरवगलमानं गाढमाश्लिष्य दोर्भ्यां
मृगमुरसि मृगांकः प्रस्थितो व्योममध्यम् ॥ 6

कुशः- कृच्छ्रेण गगनाग्रमारूढः सुखेन चरमगिरिमवतरति चन्द्रमाः ।

लवः- (प्राचीमवलोक्य) आर्य, प्रभातप्राया शर्वरी । यदयं चन्द्रमाः-

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1. T_1 तटि 2. T_2 उत्सृज्य 3. T_1 धृष्टान्त 4. T_1 तर

अहस्करकरांकुरप्रसरसाध्वसादध्वनि
द्रवन्निरवलम्बने चरमशैलमालम्बते ।

कुशः- (सोत्प्रासस्मितम्)[1]
क्षुधार्तशिखरस्थितार्भकचकोरचंचूपुटी-
विकुट्टनकदर्थितो विशति गर्भमम्भोनिधेः ॥ 7

अपि च ।

प्रक्षिप्तैंगालसंघायितघनतमसः प्रातरुद्धूतवात-
ध्मातां[2]दिन्धानसन्ध्यारुणिमशिखिशिखादिन्द्रदिक्कोणकुण्डात् ।
उत्तप्तारक्तरोचिःपटलजटिलितं भानुमल्लोहपिण्डं
वेधाः पूर्वाद्रिकूटं नयति दिननिशासन्धिसंदंशलग्नम् ॥ 8

लवः- आर्य, अतिकौतुकमिदमालोक्यताम् ।
दोग्ध्री यन्निजकील[3]कान्तिकतलादुत्थाय हम्भारुतैः
प्रेमप्रस्नुतपीवरस्तनगलद्दुग्धातिमुग्धं शिशुम् ।
वक्त्रान्तर्गलितार्धजग्धयवसा कर्णौ प्रसार्याह्वय-
त्यद्यापि स्वमुखान्तरालकलितव्याघ्रीस्तनं निद्रितम् ॥ 9

कुशः- प्रशमितसकलजीवजातिवैरः खलु भगवतः प्रशमभावः ।

लवः- (साश्चर्यम्) आर्य, इतः प्रसार्यतां दृष्टिः ।
निद्रान्तजृम्भितमृगेन्द्रमुखान्तरस्थां
पुण्ड्रेक्षुकन्दलधिया परिवेष्ट्य दंष्ट्राम् ।
उद्धेत्तुमिच्छति बलात्कलभः करेण
व्यालेढि तं रसनया स तु वत्सलिम्ना ॥ 10

कुशः- (अन्यतोऽवलोक्य)
विषं कटु तमस्विनीविनिहितं तमिस्रात्मकं
मुमूर्छ परिपीय यन्मुकुलितानना पद्मिनी ।

1. T_2 सोत्सास्मितम् 2. T_1 ध्वान्ता 3. T_1 नील 4. T_2 न्तोद्ध

बलाद्विघटिताम्बुजाननविलग्नभास्वद्विष-
क्करौषघवशाद्भमत्यलिमिषात्तदेवाधुना ॥ 11

लवः- आर्य[1], इदमप्यवधारयतु भवान्।
वापीकासारसिन्धुव्रतति[2]नगचरान्माधुकर्यैव[3] वृत्त्या
राजास्मान्नश्मिभिः किन्त्वलभत कमल[4]क्रोडकारासु बध्नन्।
दोषासक्तिप्रबुद्धं त्वगमदवसितावप्यवार्य[5] कलंकं
का नो हानिर्बभूवेत्यनुवनमलयः किं प्रघुष्यन्ति हर्षात् ॥ 12
आर्य,किमद्यापि नापतन्ति साकेतनाथाः।

प्रावाहणिः- (प्रविश्य पटाक्षेपेण सम्भ्रान्तः) विजयतां सानुजः कुमारः।
पृथ्वीमूर्णुवते[6]ऽर्णवोर्मिनिवहावष्टम्भविष्टम्भिणः
क्रोधोद्भ्रान्तनिषादिहस्तशिथिलव्यामुक्तदन्तालिकाः।
अर्वन्तः खुरधूलिगूढककुभः सप्ताश्वसप्तीश्वर-
श्रेणीसत्वरसत्वरत्वरचितश्रैष्ठ्यप्रतिष्ठामुषः ॥ 13

कुशः- (सत्वरमुत्थाय सप्रणाममासने तमुपवेशयति।)

लवः- (सहर्षम्) अग्रेसरतुरगव्यूहसमागमनेनैव चतुरंगमपि महासैन्यमापतितमित्य-वगच्छामि। (कर्णं दत्वा)
दिशः कबलयन्तीव तृटयन्तीव भूधरान्।
दलयन्तीव जलधीनमी कलकलार्भटीः ॥ 14

अपि च।
कबलितभास्करमुच्चैरुच्चूषितवारिराशिवाजि[7]रजः।
अनुकृतकपोतकन्धरमालेढि दिशश्च प्रदिशश्च ॥ 15

कुशः- (सश्लाघम्) अहो तातस्य सेनाविभवः। तथा हि।
सहस्राक्षो[8] धत्ते कवचममुतः सैन्यरजसः
विभीतः[9] पाणिभ्यां सुदृढमपि धत्ते च वदनम्।

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1. T_1 (आर्यं) 2. T_1 व्रतत 3. T_1 कर्येव 4. T_1 रमल 5. T_1 कार्यं 6. T_1 मूर्णादते T_2 मूर्णुदते 7. T_1T_2 वारि 8. T_1 क्षेण 9. T_1 (तः)

अनीजानः श्रोतुं कलकलममुं कर्णभिदुरं
विमुक्तं निर्मोकं भुजगपतिरामुंचति पुनः ॥ 16

लवः- सकलदिगन्तविजयदर्पोद्धताः कथं सेनानाथाः अश्वप्रत्याहरणार्थमेतावन्तं महान्तमारम्भं विदधते ।

प्रावाहणिः- विदितकुमारभुजविक्रमस्य मेधाविनो मारुतेर्मन्त्रस्यायं दूर[1]परिणामः । कथितं च शत्रुघ्नं प्रति प्रागनेन सह सैन्येन देवेनाश्वप्रत्याहरणार्थं यतितव्यमिति । अतस्तेनैव शत्रुघ्नाधिष्ठितंसैन्यमाकर्षता भवितव्यम् ।

लवः- (सस्मितम्) पुरा लंकापुरवास्तव्यैः परिप्लुष्टलांगूलस्सोऽयमिदानीमायोध्यकसेनाप्रष्ठो[2] जातः ।

कुशः- वत्स, मैवं भाणीः ।
दशवदनकृतार्तिर्वीतिहोत्रोऽतिमात्रं
पवनतनयपुच्छं प्राप्य लंकां ददाह ।
अरिभिरपकृतानां वैरनिर्यातनाय
प्रभवति हि बलिष्ठोपाश्रयो दुर्बलानाम् ॥ 17
(सानुस्मरणम्) अयमतिबाल्येऽपिः-
प्रत्यूष्मक्वथिताम्बुनोर्जलनिधेः पात्रात्सपद्युद्धृतं
कालेनातिरसास्पदं करगतं बालार्कभक्ष्यं क्षुधा ।
सद्यः फूत्कृतिमारुतैः शिशिरयन्तुं प्रवृत्तस्तदा
सम्भ्रान्तोपनतस्य कश्यपमुनेः चिक्षेप भिक्षांजलौ ॥ 18

प्रावाहणिः- आसन्नं महासैन्यमिदानीं करणीयमालोच्यतां वयस्येन ।

कुशः- नन्वयमेव-
प्रसादितश्च गुरुणा मातृहस्तेन पूजितः ।
करणीयं विजानाति प्रत्युत्पन्नमतिर्धनुः ॥ 19
(इति लवहस्तगतं निजधनुरालोकति ।)

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1. T_1 (दूर) 2. T_1 प्रेष्ठो

लवः- आर्य, किं चटकोत्सारणे शतघ्नीनिपातनारंम्भेण । मामेवानुजानीहि समरांगणावतरणाय ।

कुशः- (प्रावाहणिमपवार्य) अहो वत्सस्य समरोत्साहातिशयः ।

प्रावाहणिः- कोऽत्र सन्देहः ।

वत्सोऽयं मुनिपुत्रकैस्तरुलताप्रेंखोलिकाखेलना-
द्वीणावेणुविनोदनाच्च खुरली[2]केलीमृषायोधनात् ।
हर्यक्षार्भकलालनाद्वनकरिक्रोडासमारोहणा-
च्छस्त्राशस्त्रिरणाग्र एव परमां प्रीतिं प्रयाति ध्रुवम् ॥ 20

तदस्य मनोरथः परिपूर्यतां समरावतरणानुज्ञया ।

कुशः- **जाने चास्यास्त्रपाण्डित्यं रणोत्साहं च[3] तादृशम् ।**
तथाप्येतमनुज्ञातुं मनो मुग्धायते मम ॥ 21

(नेपथ्ये) **उष्णांशावुदये[4]नगाधिरूढमात्रे**
विध्वस्तो निबिडतमस्तमस्समूहः ।
व्यामोहं विसृज भजारविन्द सौख्यं
सुख्यन्तु त्वदनुचराश्च भृंगसंघाः ॥ 22

प्रावाहणिः- (सहर्षम्) कल्याणीयमुपश्रुतिः प्रत्यूषवर्णनापदेशेन त्वामेव प्रतिबोधयति । तदाज्ञापय वत्सं समरधुरावहनाय ।

कुशः- वत्सास्माकं गुरुकल्पः प्रियसखश्च प्रावाहणिस्त्वामनुजानाति । गच्छ कुटिलमतिविपक्षबलशिक्षणाय ।

लवः- (उभौ प्रणम्य दत्ताशीर्वचनस्ताभ्यां धनुरादाय परिक्रमति[5] ।)

प्रावाहणिः- (स्वगतम्) अहो भ्रातरि[6] वात्सल्यं कुशकुमारस्य । यत आहवेष्वहम्प्रथमिकया प्रपतिष्णुमपि स्वकीयचापं प्रतिसंहृत्य स्वयमेवोपनतां समरविजयख्यातिपताकां तस्य हस्ते समर्पितवान् ।

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1. T_1 लोक्यति 2. T_1 कुरली 3. T_1 तु 4. T_2 उदय 5. T_1 परिक्रामति 6. T_2 भ्रातृ

लवः- (धनुरवलोकयन्)

वीणागुणक्वणनजातकुतूहलोऽयं
नो मद्गुणं रणयतीति न कुप्य मह्यम् ।
क्षोणीभुजां धुरि गुणं तव घोषयामि
श्लाघ्यं सुरासुरवरेण्यकिरीटकम्पैः ॥ 23

(नेपथ्ये)-भो भो अस्मत्स्वामिरघुवीराश्वसंग्रहे कृतकृत्यं मन्यसे दोर्बलदर्पोष्माय-माणमानः क्वेदानीं वर्तसे ।

अश्वमाच्छिद्य गच्छामः शक्तिश्चेदभिगच्छ नः ।
भवद्दोर्दण्डशौण्डीर्यं पश्यामोऽद्य प्रदृश्यताम् ॥ 24

लवः- (नेपथ्याभिमुखमवलोक्य) अरे रे, मा स्पृशत, मा स्पृशत[1] अस्मद्गुरुचरणोपहारी-करणीयमश्वम् । इदमाकीर्यन्ते वनभूमयः-

अस्मच्छरच्छटाछिन्नजत्रुजक्षतजोक्षितैः ।
क्रोष्टुंदंष्ट्राकरात्कुर्वन् केयूराग्रैर्भवद्भुजैः ॥ 25

(इति साटोपं निष्क्रान्तः ।)

प्रावाहणिः- सखे, सर्वतो दृष्टिराक्षिप्यताम् ।

लेढि प्रौढं तमिस्रं जगदचलगणः सम्भ्रमाद्भ्रम्भ्रमीति
व्योम्नः सीम्नः पतन्ति द्रुतमुडुततयः[3] स्फीतनिर्घातमिश्राः ।
विस्राण्यस्राणि विष्वक्किरति घनघटा भानुरप्यस्तभावः
कल्पान्तर्वीधि[4]पाथोनिधिचरकमठीकम्पमाकम्पते भूः ॥ 26

तदनुजानीहि मामेतद्दुर्निमित्तशान्तिकानुष्ठानाय ।

कुशः- (सस्मितम्) अलमत्रोद्वेगेन प्रतीकारप्रयत्नेन च । यतो भगवतो महर्षेरिच्छानुसारेणैव प्रवृत्तानि परेषामत्याहितपिशुनान्येतानि ।

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1. T_1 (मा स्पृशत) 2. T_1 क्रोष्टु T_2 क्रोष्ट्र 3. T_1 मुडुतयः 4. T_1 व्याधि

(नेपथ्ये) युगान्तजलदध्वनल्लवशरासनिर्यच्छर-
च्छटात्रुटितबाहवः प्रतिभटाः पतन्ति क्षितौ ।
विवेकविधुरात्मभिर्विहितमेतदागः परं
क्षमस्व तुरगेत्यमुं प्रतिकृतप्रणामा इव ॥ 27

कुशः- मन्ये, वत्सेन कोऽपि प्रतापानलस्फुलिंगः प्रतिपक्षकक्षे विनिक्षिप्तः ।

प्रावाहणिः- इदानीं ऋर्षीणामाश्रमान्तरसीमा साधुजनक्षेमंकरं प्रतीक्षते भवदीय-कार्मुकम्।

कुशः- तर्ह्याश्रमान्तरमेव प्रविशामः । (इति निष्क्रान्तास्सर्वे।)

इति जनकजानन्दनाटके तृतीयोऽङ्कः ।

'1. T_1 तरगे

चतुर्थोऽङ्कः

पुरुषः- (प्रविश्य पटाक्षेपेण) हा हतोऽस्मि । लूनं मे शिरः । अत्र किं कोऽपि नास्ति अस्मादृशानां मृतानां परित्राता (हा हदंह्मि । ळूणं मे सिरं । अत्थ कि को वि णत्थि अंह्मारिसाणं मिआणं परित्ताइतो ।)

ब्राह्मणः- (प्रविश्य हस्तमुद्यम्योच्चैः) मा भैषीः मा भैषीः ।

पुरुषः- (अनाकर्णितकेन हा हदह्मीत्यादि तदेव घुष्यन् पलायते ।)

ब्राह्मणः- (उपसृत्य समीचीनं निर्वर्ण्य) कथमयमाश्रमान्तरधेनुपालको बालकः कासरकः[1] किमपि भयानकं पश्यन्भीतिपिशाचिकावेशविस्मृतलोकव्यापारः प्रलपत्येवम्[2] । अरे रे, किं वृत्तं ते कथय ।

पुरुषः- (ब्राह्मणं निर्वर्ण्य पुनरपि धावति ।)

ब्राह्मणः- अहो, ससाध्वसानां सर्वमपि साध्वसवर्धनं भवति । तदयं मामवलोक्य महत्या भीत्या धावति । पतत्युत्तिष्ठति । निमीलति मुह्यति च । (सविधं गत्वा तदीयमुखे फूत्कारवायुमुत्क्षिरन्) कस्त्वमरे को वाहम् ?

पुरुषः- न जानामि (ण जाणामि।)

ब्राह्मणः- किंचिदिदानीमस्य चित्तवृत्तिः जीवलोकं प्रति ह्रसते[3] । अयमेव समयः । (इति भस्मं गृहीत्वा कासरस्य मुखे फूत्कृत्य) अरे, त्वं स्थूलगात्र्याः पुत्रः कासरोऽसि ।

कासरः- (सानुस्मरणम् सशोकं च) अये मातः, स्थूलगात्रि, त्वया मुहुर्मुरिंगुदीतैलाभ्यंग-विघर्षणेन चिरकालविवर्धितं मे शिरः क्षणेन लवबाणैर्विलूनम् । (अए माए थूळगत्ति, तुए मुहुमुहू-इंगुदीतेळब्यंग-विघस्मणेण चिरकाळविवद्धिअं मे सिरं छणेण ळववाणेहि विळूणं ।)

ब्राह्मणः- अरे, रणदर्शनकुतुकितैः शैलवृक्षशिलातलाधिरूढैराश्रमवासिभिः समं समरं पश्यतस्तव कथं शिरो विलूनम् ?

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1. T_2 कासारकः 2. T_1 प्रति 3. T_1 ह्रासते 4. T_1 (स्थूलगात्रि)

कासरः- तावतां करितुरगवीरभटानां शिरस्सु लूनेषु कथं मे शिरो न विलूनं भवेत् ।
(तावंताणं करितुरअवीरभडाणं सिरेसु ल्कूणेसु कहं मे सिरं ण ल्कूणंहवे ।)

ब्राह्मणः- (सहासम्) एतावद् ज्ञानशीलस्त्वं कथमित्थं मर्कटचेष्टितं करोषि ।

कासरः- (निजत्रिकप्रदेशं परिमृशन्) हा हन्त पुच्छमपि में विलूनम् । (हा हंद पुच्छं वि मे विल्कूणं ।)

ब्राह्मणः- असौ छिन्नमस्तकलूनपुच्छनरवानरतादात्म्याध्यासेन अतिगाढमोहकृतेन स्वयमतीव शोकसागरे निमज्जति । नन्वस्ति ते शिरः ।

कासरः- तर्हि[2] (स्वशिरोविलोकनेच्छया मुखमुन्नमय्य तदपश्यन्नन्तरिक्षमवलोक्य) अये स्वामिन् अन्तरिक्षमुत्पत्य घुष्यत्सु शिरस्सु मामकीयं[3] शिरोऽन्विष्य मम कण्ठदेशे संयोज्य मां जीवय । (तहि, अए सामि, अंदरिच्छमुप्पडिअ घुस्सतेसु सिरेसु मामईअं सिरं आअणोसि मह कण्ठम्मिं संजोजिअ मं जीवेहि ।)

ब्राह्मणः- तथैव करिष्यामि । किंचित्तु पृच्छामि । त्वया कथनीयं तत्तत्कथय ।

कासरः- तत्किम् । (त किं ।)

ब्राह्मणः- अच्छभल्लगोपुच्छकपिवीरैः सालशैलशिलायोधिभिः सर्वास्त्रसन्नद्धैश्च वीरपुरुषैः किं कृतम् । लवेन वा कथं प्रतिकृतम् ।

कासरः- मुखं मम नास्ति । कथं कथयामि तादृशं महाद्भुतम् । (मुहं मह णत्थि । कहं कहेमि तारिसं महाब्भुअं ।)

ब्राह्मणः- (सस्मितम्) अयि सुबुद्धे, संक्षिप्य कथय । वयं सर्वं सविस्तारमवगमिष्यामः ।

कासरः- (उच्चैर्बाहुमुद्यम्य लवोपरि तेषां परासनमभिनयति ।)

ब्राह्मणः- इत्थं स्यात् ।

> **सालोधान् गण्डशैलान् क्षितिधरशिखरान् वालहस्तैश्च हस्तै-**
> **रुद्यम्योद्यम्य रोषादथ लवमभितश्चिक्षिपुस्तत्क्षणेन ।**
> **गोलांगूलाच्छभल्लप्लवगभटगणाः[4] कालमेघाभिवृष्ट-**
> **स्थायद्वर्षोपलालिस्थगितमहिरुहाद्वैतमभ्यादधानाः ॥ 1**

कासरः- सत्यं सत्यम् । (सच्चं सच्चं ।)

ब्राह्मणः- (साशंकम्) तदनु किं वा प्रतिकृतं लोकैकवीरेण लवकुमारेण ।

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1. T_1 (स्थूलगात्रि) 2. $T_1 T_2$ (तर्हि) 3. T_2 मामकं 4. T_1 गणात् T_2 गणा

कासरः- तै स्स न घटितो लवः । (तेहि सो ण घडिदो ळवो ।)

ब्राह्मणः- भिदुरभेदितभूधरसंकटस्फुटपटाकृतिहेतुभिराशुगैः ।
समचुचूर्णदमून्भुजमन्दरक्षुभितचापमहार्णववीचिभिः ॥ 2

कासरः- अहो त्वं मेधावी । यत्परोक्षमपि वृत्तांन्तं प्रत्यक्षदृष्टमिव कथयसि । (अहो तुमं मेहावी । जं पुरच्छं वि उत्तंतं पच्चच्छं दिठ्ठं विअ कहेस्सि)

ब्राह्मणः- (स्वगतम्) कथमयमस्मन्नाम स्मरति । (प्रकाशम्) तंतो गोपुच्छादयः कथं जाताः।

कासरः- विलूनपुच्छगात्राः शरणमविन्दन्त आशासु नानामुखं पलायिताः । (विळूण-पुच्छगत्ताओ सरणमविंदताओ आसासु णाणामुहं पळाइदाओ ।)

मेधावी- (सदयं कासरमुपनीयोपवेश्य) त्वमाश्रमान्तरधेनुपालकः स्थूलगात्र्याः पुत्रः कासरकोऽसि । शिरस्ते सुदृढं वर्तते ।

कासरः- (स्वशिरः परिमृशन्) अये स्वामिन्, तव प्रसादेन प्रत्यागतं मे शिरः[2] । (अए सामि, तुह प्पसादेण पच्चाआदं मह सिरं ।) (इति पादयोः पतति ।)

मेधावी- (समुत्थाप्य) सख्युर्मे लवकुमारस्य समरविजयवृत्तान्तकथनेन स्पृहणीयोऽसि ।

(नेपथ्ये[1]) - अहो कुब्राह्मणस्य दुरुक्तयः[3] । बालकोऽयमाश्रमवासीत्यस्मदीयसैनिकैः कृतामुपेक्षामेव विकृत्य[4] तेषां पराजयमेवोपन्यस्यति । अथवा किं कुर्मः । पूज्या खल्वस्माकं ब्राह्मणजातिः ।

मेधावी- ईदृशेनास्मदीयसल्लापेन कुपितश्शत्रुघ्न इत एवाभिवर्तते । तदिदं वृत्तान्तं कुशकुमाराय निवेदयिष्यामि । (इति सह कासरेण निष्क्रान्तः ।)

। **इति मिश्रविष्कम्भः**[5] ।

(ततः प्रविश्य धन्वी रथारूढः शत्रुघ्नः)

शत्रुघ्नः- (उच्चैः)

रक्षःकोटीकरोटीपटलगिरिगणैस्तद्रुजासालजालै-
स्तच्छल्यग्रावघुष्टैस्तदुरुतरवपुर्यष्टिलोष्टैरकारि ।
तन्मज्जास्नेहवज्रोर्जितपटुघटनः स्फीतबेतालभूत-
व्रातास्थ्यैर्येन कीर्णो जलमनुजगणैः सेतुरन्योऽम्बुसिन्धौ ॥ 3

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1. T_1 (नेपध्ये) 2. T_1T_2 (अये ..... मे शिरः) 3. T_1 दुरुक्तं 4. T_1T_2 निविकृत्य
5. T_1T_2 प्रवेशकः

तं लंकासैन्यवातूलवातन्वयशरावलिम्[1] ।
मदार्यमप्यगणयन् को व्यधादित्थमप्रियम् ॥ 4

(नेपथ्ये) अहम् ।

शत्रुघ्नः- (सक्रोधम्) अरे दुरात्मन्नहमित्यक्षरस्थानं तव कण्ठमुच्छिनदानि । (सानुस्मरणम्) अयमेव दुरहंकारी बर्बरेण प्रहितां समराह्वानपत्रिकामलिखत्[2] । (पातालेष्वित्यादि श्लोकद्वयं पठित्वा) आगच्छ, तव दोर्वीर्यमिदानीमस्माकं प्रदर्शय[3]।

(ततः प्रविश्य धनुःखड्गधरौ कुशलवौ सावष्टंभं रथमारूढस्य शत्रुघ्नस्याभिमुखं तिष्टतः ।)

शत्रुघ्नः- (समीचीनं निर्वर्ण्य साश्चर्यमात्मगतम्)

लोकेशः प्रतिदिनसंचितेन बालौ लावण्यद्रविणचयेन निर्ममे किम् ।
वेधोभिश्चिरतरसंभृतेन पूर्वैस्तेनैव[4] व्यरचयदद्भुतौ किमेतौ ॥ 5

(प्रकाशं सुमंत्रमपवार्य) कथमीदृशावपि बालकौ पश्यतो मे हृदयं क्रोधोष्मलमप्यधुना वासन्तमध्याह्नातपसंतप्तस्यानन्तरवार्षिकसलिलनिषिक्तस्य[5] रविकान्तमणेरनुभवति दशाम् ।

बहिरप्रकाशः कश्चित्कस्यचित्[6]कुत्रचिज्जने ।
आन्तरो[7] भावसम्बन्धः प्रेमतन्तुर्भविष्यति ॥ 6

सुमन्त्रः[8]-किंचास्ति स्नेहस्य बीजान्तरम् ॥ यदेतत्कुमारद्वयम्-[9]

अक्ष्णोः श्रिया[10] नखमुखांघ्रिभुजश्रिया च
लक्ष्म्या च वक्षसि जगत्प्रभुलक्षणैश्च ।
तारुण्यपुण्य[11]मयतश्च यतश्च बाल्य-
रामस्य गात्रसुषमां विषयीकरोति ॥ 7

शत्रुघ्नः- (कुशं प्रति)

धनुर्मौर्वीबद्धः स्वकटिफलके मूर्धनि जटा
रुरोरेषा कृत्तिर्लसति वसनं पावनतरम् ।
असौ भूतिः पुण्या शशिन इव नेत्रोत्सवकरं
प्रशान्तं गात्रं किन्त्वननुगुणमस्त्रं ननु तव ॥ 8

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1. T_1 सैन्यतूलः 2. T_1T_2 अलिखः 3. T_1 दर्शय 4. T_1 स्तेनेव 5. T_1 मिषिक्त
6. T_2 प्रकाशोपि कश्चिद्दान्तरः, T_2 प्रकाशोपि कश्चित्कस्य 7. T_1T_2 (आन्तरो) 8. T_1 (सुमन्त्रः)
9. T_1T_2 यदिमौ कुमारौ 10. T_2 स्त्वषा 10. T_2 पूणा

कुशः- (लवं कटाक्षेण वीक्षते।)

लवः- **शान्तानामपि साधूनां शस्त्रग्रहणमिष्यते।**
शिक्षायै दुर्विनीतानां रक्षायै सुहृदामपि ॥ 9

शत्रुघ्नः- अहो आश्चर्यम्। ननु युष्माभिरपि शिक्षणीयाः केऽत्र दुर्विनीताः।

लवः- अयि महाभाग, आश्रमलुण्ठनप्रवृत्तां मयैव निपातितामात्मीयसेनामवलोकयन्नप्येवं भाषस इत्येतदेवाश्चर्यम्।

शत्रुघ्नः- (स्वगतम्) अयि हृदय, मा कुरु, मा कुरु

परुषेऽपि रुषं द्विजाश्रमस्थे नयनासेचनके शिशावमुष्मिन्।
सहते विहितागसं स्वपुत्रं न पिता किं कुपितत्वमेति किन्नु[1] ॥ 10

(प्रकाशं कुशं प्रति) मेध्योऽयमश्वः किमर्थमवरुद्धस्त्वया ?

लवः- समित्कुशपूलवहनकुतुकितैराश्रमवटुकैरेवाबद्धः[2]।

शत्रुघ्नः- (स्वगतम्) अयि, जगदेकवीरस्य रघुकुलकेतोरश्वमेधीयोऽयमश्वः[3] द्विजवटुकानां तृणपूलवहनाय। (प्रकाशं लवं प्रति) अलमत्र वृथावक्रवचनैः। हितं ते कथयामि। सह सर्वैराश्रमवासिभिः सह गुरुणा च[4] साकेतमुपगम्य मद्गुरवे समर्पय तुरगम्। स तु भवदवलोकनेन प्रीतः साम्राज्यमेव भवते दास्यति।

लवः- करतलशयालूकृतसर्वार्थे गुरुकुले वसतामस्माकं नास्ति राज्यस्पृहा।

शत्रुघ्नः- शीघ्रमुपनीय तुरगं ससुखं वसतं यत्र कुत्र वा।

लवः- नास्ति स्वातन्त्र्यमस्माकं तुरगप्रदाने। यदि ते तुरगापेक्षा तर्हि गुरुरेव प्रार्थ्यतां भवता। यद्गुरुकुलवासिभिरार्जितं द्रव्यमखिलं गुरोरेव।

शत्रुघ्नः-(सकोपम्) अजाविकमात्रसाध्यश्रौतकर्मणः तव गुरोः किमश्वेनाश्वमेधीयेन ?

लवः- (साकूतम्) महाभाग, भवतां वा किमर्थमश्वः[5] ?

शत्रुघ्नः- अयि न जानासि किमश्वमेधायेति ?

लवः- (साकूतम्) पिष्टेन मृत्तिकया वा ययुप्रतिकृतिं संपाद्य निर्वर्त्यतामश्वमेधः।

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1. T_1T_2 किम् 2. T_2 वरुद्धः 3. T_1 मेधीयाशवः 4. T_1 (सह गुरुणा च) T_2 तत्र गुरुणा च
5. T_2 किमश्वः

शत्रुघ्नः-अयि रे पण्डितम्मन्य, कुत्र दृष्टं ते पिष्टमृत्तिकाभ्यां क्रतुपशुनिर्माणम् ?

लवः-अयि महाविद्वन्, कुत्र दृष्टं त्वया सुवर्णेन पत्नीप्रतिकृतिनिर्माणम् ?

शत्रुघ्नः- (स्वगतम्) कुटिलवचनतरंगमालिन्या युयुत्सातरंगिण्या भूयते केवलमेतदीयहृदयपात्रं कूलमुद्वहया। (प्रकाशम् सक्रोधं[1] लवं प्रति)

> **नित्यप्रसन्नहृदयस्य दयैकसाध्यं**
> **त्रैलोक्यराज्यमवमत्य महोत्सवं च।**
> **दैवं तदद्य विमुखं तव तीव्रवेग-**
> **बाणाग्निधाम्नि[2] शलभायितुमिच्छतो मे ॥**

सुमंन्त्रः- शान्तं पापम्, शान्तं पापम्।

शत्रुघ्नः- आर्य, किमर्थमित्थमाशास्यते ?

सुमन्त्रः- आयुष्मन्नियं स्वपरसाधारणी वाक्सरणिरित्यनिमित्तमाशंकमानेन मयेदमाशासितम्।

शत्रुघ्नः- किमनयोर्विजये अनिमित्ताशंका ? शीघ्रमभिमुखं प्रेरय रथम्।

सुमन्त्रः- भवतु भवतो विजयः कुशलवयोः। (इत्याशासान एव तथा करोति।)

शत्रुघ्नः- अयि भो सन्नद्धौ[4] भवतम्।

लवः- चिरमस्मि सन्नद्ध एव।

(नेपथ्ये) अरे रे मानुषकीटास्तुरगरत्नमिदं लोकैकवीरपतेर्ममैव स्वं भवितुमर्हति। कण्ठीरवभोग्ये करिमस्तकपिशिते क्रोष्टार इव किमर्थं कलहायध्वे ?

सर्वे- (समाकर्ण्य) भिदुराहतिभिद्यमानभूधरकटकध्वनिविकटोद्घोषः कोऽयम् ? (इति सज्जीकुर्वन्ति शस्त्राणि)

शत्रुघ्नः- अस्मत्कुलचिरविद्वेषिणा रन्ध्रान्वेषिणा लवणासुरेण[5] भवितव्यमनेन।

लवणः- (प्रविश्य शूलमुद्यम्योच्चैः)

> **वैकुण्ठग्रामधाटीकुपितहरिकरोत्क्षेपणोद्धूतवेग-[6]**
> **भ्राम्यन्नेम्यन्तनिर्यद्बहुलहुतवहज्वालजालस्फुलिंगम्।**

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1. T_1 (सक्रोधम्) 2. T_1 धाम्नि 3. T_2 न्न 4. T_2 सन्नद्धं 5. T_1 (रन्ध्रान्वेषिणा लवणा)
6. T_1 करोक्षेप T_2 करक्षेप

लीलाव्याधूतशूलांचलखचितमभून्मद्भुजस्नेहलक्ष्म्याः
शोणाश्मस्यूतपट्टांशुकपरिकलितच्छत्रवच्चारु चक्रम् ॥ 12

इदं भगवता महादेवेन[1] मत्ताताय मघवे निजफालाक्षिप्रतिरूपकं तदीयमहोग्र-तपश्चर्यासुप्रीतेन प्रसादीकृतम् । एतस्मादेव किल त्रिशूलाद्भिभीतो ममासन्निधानसमयमन्विष्य लंकापुरवर्तिषु रक्षस्सु कृतमहापराधः साकेतपुरं द्रागेव प्राविशद्रामः ।

शत्रुघ्नः-

पूर्वं राक्षसयुद्धे राक्षस यदि सन्निदध्यास्त्वम् ।
अखिलवणाम्बुधि लवण त्वां च प्रमिलापयेद्रामः ॥ 13

कुशः- (लवमपवार्य) सत्यमेवोक्तमार्यकनिष्ठतातेन ।

लवणः- अयि रे शत्रुघ्न,

भवद्वंशकूटस्थमान्धातृगात्रस्थविष्ठास्थिकाष्ठोज्ज्वलज्ज्वालजालम् ।
मदस्त्रं क्षणादद्य निर्दक्ष्यति त्वद्रथं सारथिं रथ्यवर्गं वरूथम् ॥ 14

शत्रुघ्नः- रे रे मृषाविकत्थनराक्षसाधम,

इदं मच्छरच्छेदितं त्वच्छरीरं मुनिक्रव्यगव्यास्रसंवर्ध्यमानं ।
असृग्गर्धनैर्ध्वाङ्क्षदाक्षाय्यगृध्रैर्बुभुक्षातुरैः पक्षिभिर्जक्षयामि ॥ 15

इदं भगवता चतुर्मुखेन[2] मनसा निर्मितं मदार्याय कोदण्डदीक्षागुरवे प्रसादितं राक्षसकुलक्षयकालमृत्युरिदमस्त्रं प्रयुज्यते । (इति परस्परं प्रहर्तुमिच्छतः)

कुशः- वत्स, तातपादाधिक्षेपकमेनं निहन्तुमहमुत्सहे । तदेनमाह्वय । स्वाहूतश्[3]च नानभिगामी भवति वीरः ।

लवः- अरे लवण, समरार्थमाहूतोऽसि मया । अभ्यायस्व वा पलायस्व वा ।

लवणः- (सत्वरमभिक्रम्य लवं निर्वर्ण्य)

दिक्कुम्भीन्द्रकठोरकुम्भदलनप्रत्युच्चलच्छोणित-
श्रेणीरक्तिमसक्तमौक्तिकमणिस्फारस्फुलिंगस्फुराम् ।

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1. T_1 शोणाश्व 2. T_1 चतुर्भुजेन 3. T_1T_2 स्वहूत

हा कष्टं कलयामि कंचन वटुं पात्रं मदस्त्रार्चिषा-
मारण्योटजवाटिका[1]द्विजवधूभिक्षान्नकुक्षिम्भरम् ॥ 16

कुशः- अयि रे लवण, वृथारवण, न विजानासि मे वत्सस्य भुजदण्डशौण्डीर्यम्। शृणु रे -

उद्यन्महाधनुरुदित्वरघोरघोर-
विस्फूर्जितस्फुटदजाण्डघटा[2]कटाहः।
लीलालवाल्लवघनः शरजालवृष्ट्या
कीलालशेषमधुना लवणं विधत्ते ॥ 17

सुमन्त्रशत्रुघ्नौ- (श्रुत्वा) कुशकुमारेण निजानुजवात्सल्यस्य तदीयप्रभावस्य चानुरूपमेव दत्तमुत्तरम्।

लवः- (सहासम्) रे रे प्रथमाश्रमविहितया मम भिक्षाचर्यया[3] किमिति हृदये धूमायसे। तत्कलयेदानीमलवणव्रतमारब्धमार्येण।

लवणः- (सक्रोधं दन्तान् कटकटापयन्)

छिनद्मि खड्गेन शिरांसि किं वा भिनद्मि शूलेन वपूंषि किं वा।
क्षुणद्मि जानुप्रसभेण किं वा किमद्मि दंष्ट्रादलघट्टनेन ॥ 18

(इति कुमारावभिपतति)

कुमारौ- (चापावुद्यम्य)[4]

खण्डं खण्डं चण्डकोदण्डमुक्तैरुग्रोग्राग्रैर्मच्छरैस्त्वच्छरीरम्।
युद्धक्षोण्याः क्रुध्यदाशीविषाभैर्बालेयत्वं[5] बालिश त्वां नयामि ॥ 19

लवणः-(आकाशे कर्णं दत्वा) अये वक्रदंष्ट्र, किं ब्रवीषि ? भवतो निर्गमेन समयमुपलभ्य मथुरापुरमुपरुन्धानैरायोध्यकसेनाप्रधानैस्सहविहितकबन्धसहस्रनर्तनो महानर्तः प्रवर्तते। उत्तरत्र कर्तव्ये भवानेव प्रमाणमिति। (सविमर्शम्) रामे निरन्तर-मद्विषयपैशुन्यैकफलव्यापाराणां ब्राह्मणहतकानामयमपराधः। अथवास्माकं प्रथमवर्णशेषा-वशेषणमेव महानपराधः। तर्हि प्रथमं ब्राह्मणहतकैः सह पुरोवरोधिनो निहत्य पश्चादेनान् क्षत्रियमशकान्निष्पिषाणि। (इति निष्क्रान्तः।)

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1. T_1 वाटिक T_2 वाटिज 2. T_1 जटा 3. T_1 (मम.... वृत्त्या) 4. T_2 चापमुद्यम्य
5. T_1 बालेशत्वम्

शत्रुघ्नः- (सुमन्त्रं प्रति) अहो इमौ कुमारौ भयलवसंस्पर्शदविष्ठैर्लोकोत्तरवीरवादैः परिपन्थिनावपि ममापि श्लाघनीयौ भवतः ।

सुमन्त्रः- जगत एवेति वाच्यम् ।

शत्रुघ्नः- (लवं प्रति)

कुवलयदलकोमले तवांगे कुलिशकठोरशिलीमुखा मे ।
न निपतितुमुशन्ति तत्तुरंगं विसृज समस्तमपि क्षमेयम्[1] ॥ 20

लवः- (स्वगतम्) आर्यः किमस्माकं दयते ? (प्रकाशम्)

त्रिलोकीनेतारः किल रघुकुलीना नृपतयः
प्रजास्संरक्ष्यास्तैः पितृभिरिव चास्मत्प्रभृतयः ।
ततोऽस्माकं शस्त्रग्रहणमुचितं तेषु न तद-
प्यहो क्षात्रं धर्मं कथमपि विहातुं त्वनुचितम् ॥ 21

अपि च । अयि मृषा[2]पराधमारोप्य मयि किमिति[3] दुर्मनायसे ।

नैवाकर्णमपूरि कार्मुकलता घृष्टा न मुष्टिर्दृढा
नालीढं च विगाढपादघटनं क्लृप्तं न जप्तो मनुः[4] ।
नैवातायि तथाततायिषु रणः कोपोऽपि बाल्योचितः
क्रीडालेशवशानुषंगिकमिदं जातं मया किं कृतम् ॥ 22

शत्रुघ्नः- (स्वगतम्) अहो डिम्भस्यातिशयसम्भृतो वाग्गुम्भः । (प्रकाशम्)

कृत्ता शरकदम्बकै रणकरेणवो रेणवो
रथाः सरथिसारथि प्रमथिता हताः सैन्धवाः ।
क्षताः शतसहस्रशः प्रतिभटास्तदागश्शतं
कथं शिशुतयानया तिरयितुं त्वया यत्यते ॥ 23

(इति क्रोधं नाटयति)

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1. T_1 क्षमेउमन्तुम् T_2 क्षमेयमन्तुम् 2. T_1 महा 3. T_2 मयि किमः $T_1 T_2$ मनुरस्त्रमन्त्रः

लवः-

कियन्तो गजास्ते कियन्तो रथास्ते कियन्तो हयास्ते कियन्तो भटास्ते ।
इयन्मात्रतः कीदृशस्त्वादृशानामियान्रोषभारोऽप्यसौ विक्रिया च ॥ 24

न वक्त्रे पारुष्यं नयनयुगले नाप्यरुणता
मुखे न भ्रूभंगो न निटलतटे स्वेदकणिका ।
न देहे रोमांचोऽप्यधरयुगले नोत्तरलता
विजेतॄणां संख्ये प्रहरणभृतां लक्षणमिदम् ॥ 25

शत्रुघ्नः- हन्त हन्त, त्वया शिक्ष्यामहे ।

इक्ष्वाकवः क्व निजशौर्यवशत्रिलोकाः
भिक्षाकतामुपगतः क्व नु बालकस्त्वम् ।
आपादि येन गुरुणा सकलापि विद्या
नोपादिशत्कथमसौ तव नीतिविद्याम् ॥ 26

लवः[1]- अयि महाभाग, रघुकुलतिलक, भवानेव विभावयतु कीदृशनीतिभाजः साकेतपतयः ।

स्वीयं गृहं प्रियतमो जगतामधीशः
वित्तानुसारशरणा मम देवराश्च ।
इत्याप्तविश्वसितसुप्तिमतीं सुशीलां
हिंस्राकुलाटवितटेऽर्धनिशि त्यजन्तः ॥ 27

शत्रुघ्नः- (स्वगतम्) अहो दष्टुमभिधावतो दृष्टिविषस्य[2] फणासौन्दर्यविलोकने वत्सलितोऽस्मि । (प्रकाशम्)

वाक्पाण्डित्ये त्वदीये तु वयं साक्षीकृतास्त्वया ।
दोष्पाण्डित्ये रणक्षोणीं साक्षीकुरु दुराग्रहिन् ॥ 28

(इति निष्क्रान्तौ ।)

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1. $T_1 T_2$ कुशः 2. T_2 विषयस्य

(नेपथ्ये)- **निस्संगस्यन्दनांगभ्रमणविदलितक्ष्मातलोद्धूतधूलि-**
च्छन्नाकाशावकाशः प्रतिपतति रुषा हन्त शत्रुघ्न एषः[1] ।
कल्पान्तोन्निद्ररुद्रप्रतिभटडमरुध्वानं[2]धिक्कारघोरै-
र्ज्याविष्फारैरजाण्डं[3] विदलयति लवः कोपताम्रीकृताक्षः ॥ 29

कुशः- (स्वगतम्) कथं प्रावाहणिरिव श्रूयते ।

प्रावाहणिः- (प्रविश्य) विजयतां कुमारः ।

कुशः- (सहर्षं कृतांजलिः प्रावाहणिं करेण गृहीत्वा मल्लिकाकुंजप्ररोपवेदिकागतस्फाटिकपीठिकायां सह तेनोपविशति । ततः प्रविशति गाढप्रहारपीडितस्सुमन्त्रः ।)

सुमन्त्रः- हा हतोऽस्मि दीर्घायुषा येनाहं लवकुमारेण शरशकलितरथगजतुरगभटानां रुधिरतरसमज्जामेदःपंकसंकुलरणरंगभुवमीदृशं स्वस्वामिरामचन्द्रसेनाविपत्तिमुपदर्शितोऽस्मि । (इति मूर्छति ।)

कुशः- वत्स रघुकुलकेतोरस्मत्कुलमन्त्रिवृद्धस्य सुमन्त्रस्य प्राणानां दयमानः श्लाघनीयोऽसि लोकानाम् ।

हनुमान्- (प्रविश्य पटाक्षेपेण) आर्य, समाश्वसिहि समाश्वसिहि ।

सुमन्त्रः- (चक्षुरुन्मील्य शरसहस्रक्षतमस्य शरीरं परामृशन्) अये द्रोणाचलाहरणपरित्रात-कुमारलक्ष्मण, मेघनादघनविसृष्टशरवर्षसमुच्चूषितप्राणकपिसेनासमुज्जीवन, दिष्ट्या लवकार्मुकमृत्युवदनादुपयान्तं भवन्तं पश्यामि ।

हनुमान्- आर्य, भवदनुग्रहात्कथंचिदुपगतोऽस्मि ।

सुमन्त्रः- अस्मत्कृतसुकृतपरिपाकादिति वक्तव्यम्।

हनुमान्- (स्वगतम्) पुरा[4] लंकोपशल्ये मया कृतं[5] मेघनादनिहतसर्वसैन्यसमुज्जीवन-मनुस्मृत्येदानीमपि संजीवनाचलसमानयेन लवशरनिर्वापितप्राणं[6]सर्वसैनिकसमुज्जीवन-प्रत्याशा आर्यसुमन्त्रमेवं व्याहारयति[7] । सर्वमेतत्सम्भाव्यतेऽस्मासु यदि भगवतो वाल्मीकिमहर्षेरनुग्रहः । इतरथा मम तातः पवमानोऽपि निगलनिबद्धचरण इव पदमपि चलितुं न क्षमते । (प्रकाशम्)

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1. T_1 ऊषः 2. T_1 ग्ध्वान 3. T_1 काण्डं 4. T_2 पुरोप 5. T_1 शृतम् 6. T_1T_2 (प्राण)
7. T_1 व्याहरति

विजयो वा विपत्तिर्वा रणमूर्धनि दोष्मताम् ।
वीरश्रियो हि वीराणां विदितं भूषणद्वयम् ॥ 30

तद्गच्छतु[1] तुरगवार्ताहरं प्रतीक्षमाणं महाराजरामचन्द्रमार्यः ।

सुमन्त्रः- (सखेदम्)

सम्मन्त्र्य शौर्याणि यया रसज्ञया पुरास्मि रामेण सदाभिनन्दितः ।
इयं मया हन्त कथं निपात्यतां कुमारशत्रुघ्नविपत्कथानले ॥ 31

हनुमान्- (बाष्पं निगृह्य) आर्य, श्रूयताम् । पुरा मेघनादशराघातमोमुह्यमानस्य कुमारलक्ष्मणस्य या पुनरंगरेखा[2] या च मुखश्रीः सैव शत्रुघ्ने लक्ष्यते । तदस्य प्राणे न विशयः[3] कार्यः । तद्भवता महाराजमुपसंगम्य पुनः कर्तव्ये समालोचिते निजानुजघात-परिक्षुभितो युवराजभरतोऽपि स्वामिनमनुज्ञाप्य महारथरथिकरथशतसहस्रपरिवृतः समापतिष्यति । ततः सकलमपि कार्यं सद्य एव सफलं जातमिति मन्ये ।

सुमन्त्रः- (किंचिदिव सहर्षम्) अस्तु तर्हि तथैव । (इति हनुमता कथमपि धार्यमाणशरीरः निष्क्रान्तः ।)

कुशः- इमं वत्सस्य विजयवृत्तान्तमुपहारयामि जनन्यै । (इति सह प्रावाहणिना निष्क्रान्तः ।)

॥ इति जनकजानन्दनाटके चतुर्थोऽङ्कः ॥

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1. $T_1 T_2$ तदागच्छतु 2. T_1 लेखा 3. T_2 विषयः

पञ्चमोऽङ्कः

(ततः प्रविशत्याश्रम दौवारिकेण दत्तहस्तावलम्बः कुशकुमारः ।)

कुशः- रणरंगवृत्तान्तहरः कोऽपि न सम्प्राप्तः ।

(ततः प्रविशति रणरंगान्मुनिः ।)

कुशः- (सहर्षम् प्रणम्य हस्तेन हस्तं गृहीत्वा) आर्य, अघमर्षणमहर्षे, वत्सस्य लवस्य रणविजय-वृत्तान्तश्रवणे कुतुकितोऽस्मि ।

अघमर्षणः- सर्वमम्बायाः सविधे कथयिष्यामि (इति परिक्रमति ।)

कुशः- अयि मन्दारक, आश्रमद्वारि जागरूको भूत्वा तत्तत्समये साकेतनायक-वृत्तान्तमस्माकं निवेदय ।

मन्दारकः- तथा । (तहा) (इति निष्क्रान्तः ।)

कुशः- **आलोकितं योगिभिरात्मबुद्ध्या त्रैलोक्यकल्याणदमात्तचापम् ।**
तातस्य दैक्षं तमसः परोक्षं धामावतिष्ठेत कदा समक्षम् ॥ 1

अघमर्षणः- (स्वगतम्) रामेण सह योधयित्वा सर्वमिदं विषयं समीक्षितुमिच्छति मे वयस्यः। (प्रकाशम्) सखे, शूर्पणखाकपटबीजस्य, रामकृतगृहिणीविवासनांकुरस्य, सीताशोकप्रसूनस्य, भवदाचार्यसंकटतरोः अचिरेण रामाभ्यागमफलं भविष्यति ।

(ततः प्रविशति सखीभ्यां दत्तहस्तावलम्बा सीता ।)

सीता- हला, जातौ कुशलवावुदस्य गाढमालिंगितुमिच्छामि । तदा अंगुलीयकेन तयोरंगतोदो भविष्यति । (हला, जादे कुसलवे उदसिअ गाडं आलिंगिदुं इच्छामि । तदा अंगुलीअएण ताणं अंगतोदो हदे ।) (सखीकरे अंगुलीयकं ददाति)

कुशः- (स्वगतम्) ईदृशं वात्सल्यमावयोर्नो चेदेतावन्तौ कथमावां भवावः ।

अघमर्षणः- सखे, त्वमम्बासविधं गच्छ । अनन्तरमहमागमिष्यामि ।

कुशः- तथा (इति सीता सविधमुपगम्य)

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1. T_1 आर्याध 2. T_1 लावण्यद T_2 कल्याद

विन्यासपावितारण्यौ विजयार्थौ स्वसेविनाम्।
कुशलौ चरणौ तेऽम्ब कुशवर्माभिवादये ॥ 2

(इति साष्टांगं प्रणमति।)

सीता - (सानन्दं कुमारमालिंग्य स्वांके उपवेश्य सुतस्पर्शनसुखपरवशा क्षणमवसाय) अहो कथं वत्सं लवं विना मैनाकेन विनाभूतो हिमवानिव दृश्यसे। (अहो कहं वस्सं लवं विणा तुमं मेणाएण विणा हंतेदो हिमवंतो विअ दिस्ससि।)

कुशः- सर्वं वृत्तान्तं अधमर्षणमहर्षिः कथयति। अवधारयतु भवती।

अघमर्षणः- (उपगम्य) जयतु देवी सह कुमाराभ्याम्।

सीता - (सत्वरमुत्थाय प्रणम्य सर्वे यथोचितमुपविशन्ति।)

अघमर्षणः- श्रूयतां तावत्। पुरा खलु सकलक्षत्रियाधिक्षेपकबिरुदाक्षरसमंचितकनक - मयपट्टिकाघटितललाटतटो ययुर्लवेन निजाग्रजाज्ञया निगृहीतः।

सख्यौ- कथं तादृशमहानुभावमहाराजरामभद्रस्य पुत्रः पराधिक्षेपं सहते (कहं तारिस-महाणुहावमहाराअरामभद्दस्स पुत्तओ पराधिच्छेवं सहए।)

सीता- ततस्ततः। (तदो तदो।)

अघमर्षणः- ततः शत्रुघ्नेन समराय समाहूतो[2] लवकुमारः।

सीता- हा धिक् क्षत्रधर्मम्। येन पितापि लवेन प्रतियोधयितव्यो जातः। (हा द्धि हा द्धि खत्त-धम्मं। जेण पिता वि लवेण पडिजोदइदव्वो जादो।)

अघमर्षणः- ततस्तयोर्महाशस्त्राशस्त्रियुद्धे प्रवृत्ते आग्नेयं वारुणेन, वारुणं वायव्येन, वायव्यं वातन्धयास्त्रेण, वातन्धयीयं गारुडेन, मोहनं विज्ञानेनास्त्रेण च खण्डयन्तं लवकुमारमितरास्त्रैरजेयं मत्वा धनुषि ब्रह्मास्त्रं दशवदनप्राणपवमानपवनाशनं मेघनादरथवर्तिकृत्याशिरःकर्तनं श्रीरामदत्तं सन्धाय शत्रुघ्न एवमवादीत्।

धर्मात्मा सत्यसन्धश्च रामो दाशरथिर्यदि।
पौरुषे चाप्रतिद्वन्दः शरैनं पातय क्षितौ ॥ 3

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1. T_1 सुख 2. T_1 शत्रुघ्नेनाहूतस्समराय

सीता - अमोघः खलु रघुनन्दनगोचरशपथमहास्त्रसंघातः । (अमोहो खु रहुणंदणगोअरसवह-महासद्दूसंघादो ।)

अघमर्षणः- (स्वगतम्) इतः परं कथयितुं न शक्नोमि । यतः-

सत्ये वचसि पारुष्यमसत्ये तपसः क्षयम् ।

सत्यं प्रियं च वचनं दुर्लभं किं करोम्यहम् ॥ 4

(इति चिरयति[1] ।)

(नेपथ्ये) भो भो मुनिगेहिन्यः, देव्यै सीतायै निवेदयध्वम् । यः किल युष्माभिः-

अंसे निवेश्य भुजयोरुपनीय वक्ष-

स्यामृद्य गण्डयुगलं परिचुम्ब्य चांकम् ।

आरोप्य कौतुकभराच्चिरलालितोऽसौ

वत्सोऽरिबाणदलितो रणसीम्नि शेते ॥ 5

सीता- (समाकर्ण्य मूर्छिता पतति ।)

प्रियंवदा - (ऊरौ[2] तस्याः शीर्षमुपनीय) अनसूये, तमसापुण्यसलिलेन नेत्रे परिमार्जय । अहं तावत्तालवृन्तेन[3] वीजयामि । (अणसूए, तमसापुण्णसलिलेण णेत्ताइ परिमुजेहि । अहं दाव तालउंतेण वीजेमि।)

अनसूया - (तथा कृत्वा) हला किं न प्रबुद्धा इदानीमपि । किं कुर्मः । (हला ण प्पबुद्धा दाणिं वि। किं करह्म ।)

कुशः- (सधैर्यं सकोपं च) अस्मद्वत्सद्विषच्छरीरं कदलीकाण्डच्छेदं पृषत्कैरुच्छिद्य तदीयरुधिरमेदोमज्जास्नायुभिः कटपूतनाः संतर्पयिष्यामि । (इति समुत्थाय सत्वरं धनुर्गृह्णाति ।)

अघमर्षणः- सखे, अलं सम्भ्रमेण । मूर्छितामम्बामाश्वास्य ततः परिगृहीताशीर्वचनः चिरसाध्यकार्यसिद्धिं रणरंगं गाहितुमर्हसि ।

कुशः- (अनाकर्णितकेन, उच्चैः) अये सर्वे यूयमम्बां सर्वप्रयत्नेन समाश्वसयत । अहं तु-

आयोध्यका दिशापाला यद्वा मृत्युरपि स्वयम् ।

ज्वलज्ज्वालाकिरैर्बाणैः क्षणादेव दहामि तान् ॥ 6

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1. T_2 चिन्तयति 2. T_1 ऊरू 3. T_1 (तावत्)

अघमर्षणः- (स्वगतम्) असमयसमुत्पन्नं जगान्नादंथक्षमस्य क्रोधवैश्वानरं क्षणं रुन्धेय । (प्रकाशम्) सखे, मत्प्रवण, त्वदीयस्नेहरसपरीवाहेन कदाचिदपि मदीयवचनं विलंघनमसहत ।

कुशः- तर्हि कथयत्वार्यः । किमिदानीं मया कार्यम् ?

अघमर्षणः- त्वदीयकरपल्लवपरिमार्जनमन्तरेण मोहोऽयमम्बिकाया न निवर्तते ।

कुशः- (सीताया नयने सलिलेन[1] परिमार्ष्टि ।)

सीता - (समाश्वस्य) का पुनर्मूर्छादूरीकृत[2]पुत्रविरहवेदनां मां[3] प्रत्यावर्तयत । (सानुस्मरणम्)

धनुर्धरं मामभिवाद्य यान्तं साचीभवल्लोचनचारुशोभम् ।
मुग्धं विनीतं पुनरप्युदस्य नाघ्रासिषं मूर्धनि मन्दभाग्या ॥ 7

अपश्यन्मे वक्त्रं नहि पिबसि वत्स स्तनरसं
विमुंचन्मे चेलं क्षणमपि पदं वा न चलसि ।
अनाथामार्तां मामधिविपिनमुत्सृज्य स भवा-
न्कदध्वानं दूरं कथमपुनरावृत्ति गतवान् ॥ 8

सिंहव्याघ्रवृकोरगादि[4]विषमे रात्रौ वने प्रासनं
श्रीमद्रामपदारविन्दभजनाभावोत्थदुःखं महत् ।
सोढा त्वत्प्रणयादिह स्थितवती प्राणेऽपि मे निर्दय-
स्त्वं दूरं गतवानिदं किमुचितं गच्छामि ते सन्निधिम् ॥ 8

(इति रोदिति ।)

सख्यौ - अम्ब, न मोक्तुमर्हसि वात्सल्यं चिरपरिपुषितेषु शुकशारिकावर्गेषु । अमी तरुशिखरेषु -

आकर्ण्य कण्ठस्वरमम्ब दूरादायान्ति कीरा धृतहर्षभाराः ।
आलोक्य नेत्रे तव चाश्रुपात्रे नेत्रांबुतप्ता रवयन्ति शाबाः ॥ 10

अघमर्षणः- अम्ब, आपातवार्ताश्रवणमात्रेण मैवं क्लैब्यमधिगन्तुमर्हसि ।

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1. T_1 (सलिलेन) 2. T_1 कृतां 3. T_1 (मां) 4. T_1 वृकोदरादि

सीता- (सप्रत्याशम्) आज्ञापयत्वार्यः ।

अघमर्षणः- कौशल्यं तव तनयः परं प्रपन्नः कल्याणि स्वपिति सुखेन पुष्पतल्पे ।

निर्माय स्थिरतरतां निजान्तरंगे निर्माल्यस्रजमिव शोकमुत्सृजस्व । 11

कुशः- प्रियबन्धुसमाश्वासनरीतिरेषा । इतः परमार्यो मे श्रुतियुगलं विषेण पीयूषेण वा पूरयिष्यति ।

अनसूया - हला प्रियंवदे, शुभवार्तां कथंयत्यार्यः । सावधानं श्रुणुमः । (हला पिअंवदे, सुहवत्तां कहेदि अज्जो । सावहाणं सुणेहव ।)

अघमर्षणः- यावदेव शत्रुघ्नः सशपथं ब्रह्मास्त्रं समधत्त तावदेव प्रत्युत्पन्नमतिः लवकुमारः सशपथं ब्रह्मास्त्रं सन्धाय एवमवादीत्[1]।

यथा पतिव्रता मेऽम्बा पित्रोर्भक्तिर्यथा मम ।

यथा गुरुप्रसादो मे तथैनं खण्डयाशुगम् ॥ 12

कुशः- (सहर्षम्) ततः किं वृत्तम् ?

अघमर्षणः- तदस्त्रं शत्रुघ्नास्त्रं निहत्य तस्य हृदये निमज्ज्य शत्रुघ्नं पातयामास ।

सीता- हा भ्रातृवत्सल, धर्मैकमूर्ते, विक्रमैकनिधे, शत्रुघ्न, त्वं किलास्मद्विरहदुःखेन-

समस्तभोगानपहाय राज्यं संत्यज्य चीरी जटिलः कृशांगः ।

विहाय निद्रां विहितोपवासः चतुर्दशाब्दामकरोस्तपस्याम् ॥ 13

त्वय्येवंविधदशां प्राप्ते मया जीव्यते । (इति रोदिति ।)

अघमर्षणः- अम्ब पुरा किल त्वमेव मेघनादप्रहितनागास्त्रबन्धनिरुच्छ्वासीकृतौ रामलक्ष्मणौ दिव्येन व्योमयानेन व्योमाग्रमार्गमध्यास्य किं न दृष्टवती ? दशानन-प्रहितशक्तिनिपीतजीवितं लक्ष्मणं नालोकितवती ?

वाङ्मानसपथातीतां राक्षसकृतवेदनाम् ।

किं न भुक्तवती धृत्या समुत्तीर्णवती न किम्[2] ॥ 14

अथ च त्रिभुवनदुर्लभानि शुभानि किं न लब्धवती ? तथेदानीमपि क्षणिकं विषहस्व दुःखम् ।

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1. T_1T_2 (एवमवादीत्) 2. T_1T_2 (धृत्या समुत्तीर्णवती न किम्)

कुशः- मातस्त्वदीयचरितानि महाद्भुतानि
संकीर्त्य यान्ति सकलानि शुभानि लोकाः ।
त्वय्यीदृशं कृतवतां दुरितं महोग्रं
कुर्वे विशुद्धिमिषुभिः स्फुरदुग्रधारैः ॥ 15

किन्तु चित्रीये ।

सुरासुरामर्त्यसुदुर्जयस्य त्रिलोकवीरस्य लवस्य तस्य ।
परैः पराभूतिरिहेति किं[1] वा मृषा किमु[2] स्वप्न उतेन्द्रजालम् ॥ 16

सीता - (स्वगतम्) यदेव प्रष्टव्यं मया तदेव पृष्टं वत्सेन । (यमेव पुच्छिदव्वं मए तमेव पुच्छिदं वस्सेण ।)

अघमर्षणः- (सस्मितम्) शत्रुघ्नकृतरामभद्रविषयशपथवैयर्थ्यं मा भूदिति स्वयमेव तच्छरस्य वक्षस्समर्पितवान् लवकुमारः ।

प्रियंवदा- कथं रुधिरमांसकीकसगणसंकीर्णे रणरंगे पुष्पतल्पस्य प्रसक्तिः ?

कुशः- यन्मया प्रष्टव्यं तदेव पृष्टवती प्रियंवदा ।

अघमर्षणः- सर्वंसहापि निजप्रियदौहित्रघातसन्तप्यमाने स्वशरीरतले तस्य पतनमसहमाना पुष्पतलात्मना परिणता ।

सीता - अम्बा मे वत्सस्य उपघातेन सन्तप्यते । अहं तु गण्डोपलादपि स्थिरं जीवितं धारयामि । (अंबा मह वस्सस्स उपहादेण संतप्पइ । अहं दु गंडोपलादो थिरं जीविदं धारेमि ।)

कुशः- (आकाशे लक्ष्यं बद्ध्वा कृतांजलिः) अम्ब वसुन्धरे, वत्सोऽयं तव

अद्यैवोच्चण्डबाहाशिखरपरिनटच्चण्डकोदण्डघुष्य-
न्मौर्वीनीरन्ध्रनिर्यच्छरनिकरकृतच्छाययाप्याययित्वा ।
प्राज्यैः संवीज्य शस्त्रत्रुटितपरिपतच्छात्रवच्छत्रकेतु-
व्रातैः प्रत्यर्थिकण्ठच्युतरुधिरझरैस्तापमुद्यापयेत ॥ 17

आर्य, स्वकीयभूपतनेन शत्रुघ्नशपथं परिपाल्य तदनन्तरं वा प्रतिपक्षसेनासम्मुखीनतया किमपि विस्फूर्जयामास[3] प्रतिसैन्यप्रतापानलप्रशमप्रवणं निजकोदण्डमेघम् ?

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1. T_1 हेरितं 2. T_1 किमा 3. T_1 विस्फूर्जितयामास

अघमर्षणः- चित्तविक्षेपो हि कार्यशीघ्रतां विरुणद्धि ।

कुशः- कोऽस्य तदा चित्तविक्षेपः ?

अघमर्षणः- श्रूयताम् । तदा काचन[1] सीता शत्रुघ्नलवयोः समरविपत्तिमसहमाना कंचन महोन्नतं गण्डशैलमारुह्य निजकुचनिपातशकलीकृतनेत्रजलप्रवाहा देदीप्यमानज्वालाजालकराले हुतवहे तृणमिव निजशरीरं पातयामास ।

सीता - (सहर्षमात्मानमुद्दिश्य) अयि सीते, त्वमद्य बुद्धिमती जाता । यदग्नौ समेधमानज्वालावलीकराले निजतनुं निपात्य पुत्रशोकज[2]सन्तापं निर्वापितवती । (क्षणं विचिन्त्य) कथमद्यापि पुत्रशोकसन्तापेन तातप्यते मे शरीरम् । (अइ सीदे तुमं अज्ज बुद्धिमदी जादा)

अघमर्षणः- अहो शोकस्य महिमा । यदमुष्याश्चेतसि बोधाबोधौ मिथः कलहायेते ।

कुशः- (कर्णौ पिधाय) शान्तं पापम्, शान्तं पापम् ।

अघमर्षणः- साधूनामीदृश एव स्वभावः । यन्मिथ्यात्वेन निश्चितयापि स्वजनविपत्तिप्रसक्त्या हृदयं परिदूयते । अम्ब, त्वदीयदहनपतनवार्ताश्रवणेन मूर्छिते प्रियसख्यौ समाश्वसनीये ।

सीता - हे सख्यौ, वज्रादपि कठोराया मम कृते मोहं मुधा गच्छतः[3] । (हे सखाओ, वज्जादोवि कठोराए मह किदे मोहं मुहा गच्छये ।)

सख्यौ - (समाश्वस्य) अत्यद्भुतोऽयमनिष्टवृत्तान्तः केन पुनः कल्पितः । (अअब्भुदो अं अनिठ्ठउत्तंतो केण पुणो कप्पितो ।)

अघमर्षणः- तयैव मायाविन्या लूनकर्णनासिकया राक्षसीरण्डया ।

कुशः- चण्डाल्या इव[4] देवीरूपधारिण्यास्तस्या राक्षस्याः सीतारूपधारिण्या अपराधप्रायश्चित्तमचिरादेव लवकुमारेण करिष्यमाणं सर्वे पश्यन्तु । यावदहमम्बयानुमतो वत्सस्य समीपं गच्छामि ।

मन्दारकः- (प्रविश्य) अम्ब, आगतो रामः । (अंब आअदो रामो ।)

सर्वे - (साश्चर्योत्साहं चक्षुर्दिक्षु विक्षिपन्ति ।)

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1. T_1T_2 कांचन 2. T_1 (ज) 3. T_1T_2 गच्छतम् 4. T_1 यदेव

अघमर्षणः- का प्रसक्तिरकाण्डे यागदीक्षितस्य रामभद्रस्यागमने ।

सीता - कथं पापयोर्मम लोचनयोरीदृशं भागधेयम् ।

अघमर्षणः- भरतस्तु निजानुजनिपातक्रुद्धः समागच्छेत् । मन्दारकस्तु अत्यन्तराम-साम्याद्राममेव मन्यते ।

सीता - (भरतागमनश्रवणेन सप्रसादम्) (संस्कृतमाश्रित्य)

> **रूपलावण्यरेखाभिः सर्वैरपि महागुणैः ।**
> **सर्वावयवसंस्थानैर्द्वितीयो राम एव सः ॥ 18**

अघमर्षणः- (पुरोऽवलोक्य)

> **सान्द्रा परागपटली दिवि दृश्यतेऽसौ**
> **संछादनाज्जनतया न च दृश्यते भूः ।**
> **मन्येऽहमत्र चतुरंगबलोपघात-**
> **भीता दिवं समधिरूढवती महीव ॥ 19**

सीता - आर्यपुत्रस्य[1] करकिसलयरुचिरुचिरया कनककलश[2]सलिलधारया कृत-युवराजपट्टाभिषेकस्य कुमारभरतस्य सर्वमपि युज्यते ईदृशवैभवम् । (अज्जउत्तस्स करकिसलअरुइरुइरए कणककलसधाराए किदएजुवराअपट्टाहिसेकस्स कुमार भरतस्स सव्वं वि जुजेई ईरिसं वेहवं ।)

(नेपथ्ये महान्कलकलः)

> **क्षत्रक्षुण्णक्षितिसमुदितैश्छन्नसूर्यः परागै-**
> **रारूढज्याशरचित[3]वपुः स्यन्दने धन्व धुन्वन्[4] ।**
> **संग्रामक्ष्मां विशति भरतः स्वानुजाघातजात-**
> **प्रौढामर्षप्रभवकुटिलभ्रूकुटीभीमफालः ॥ 20**

कुशः- अम्ब, शीघ्रमनुजानीहि मामार्यभरतसम्मुखावस्थानाय ।

सीता - (सप्रसादं संस्कृते) यस्यास्माकं विप्रवाससमये-

> **रामध्यानं निद्रा राज्यं तत्पादुकार्चनानियमः[5]।**
> **तत्तीर्थंचाभ्यंजनमुपवासो राजभोजनान्नानि ॥ 21**

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1. T_1 आर्यस्य· 2. T_1T_2 (कलश) 3. T_1T_2 ज्जंकीरचित 4. T_1 धून्वन् 5. T_1T_2 नियमतः

तदस्मत्प्रियभक्तस्य भरतस्य कथमुत्सहे वत्समौत्पत्तिकसंशप्तकव्रतं प्रतियोधयितुम् ।

(इति चिन्तापरा तिष्ठति ।)

(नेपथ्ये)- मायादर्शितजननीविपत्तिशोकान्मूर्छालं विगलितबन्धुसन्निधानम् ।

अरोप्य प्रथनरथं लवं प्रहृष्टा हा कष्टं निजनगरीं नयन्ति दुष्टाः ॥ 22

कुशः- अम्ब[1], किमद्यापि विलम्ब्यते समराय मामनुज्ञातुम् ।

सीता - (रत्नांगुलीयकं कुशहस्ते समर्प्य) वत्स, अनेन जीवरत्नखचितांगुलीयकेन संजीवय वत्सं तवानुजम् । (वस्स अणेण जीवरअणखइएण अंगुलीअएण संजीवेहि वस्सं तुहाणुअं ।)

कुशः- (साष्टांगपातं प्रणमांजलिं बद्धा) सर्वे मामनुजानन्तु समरांगणावतरणाय ।

सर्वे- (तथेति सोत्साहमुपतिष्ठन्ति ।)

सीता - वत्स, दुश्चरायां रणरंगभूम्यां सावधानेन पादं वर्तय[2]। (वस्स, दुरच्चराओं रणरंगभूमीओ सावहाणेण पदं वत्तुए ।)

कुशः- (सावष्टम्भम्)

यन्मज्जन्त्यस्र[3]सिन्धुष्विषुदलितरथच्छत्रखेटप्लवौघाः
सम्पत्स्यन्ते भटाश्वद्विपदलनभरैः कीकसैः शैलकूटाः ।
कीशक्षिप्तक्ष्माभृच्छकलनजनिताः शर्कराः सान्द्रसान्द्राः
कारिष्यन्ते शरौघैः कथमिव भविता दुश्चरा जन्यभूमिः ॥ 23

(इति निष्क्रान्तः ।)

(नेपथ्ये)- मृज्यन्तां राजमार्गाः परिमलसलिलैः सेचनानि क्रियन्तां
न्यस्यन्तां रंगवल्ल्यः करिदशनभुवां पंक्तिभिर्मौक्तिकानाम् ।
क्षिप्यन्तां पंचवर्णाः सुरुचिरमभितः कीर्यतां पुष्पवृष्टिः
गायन्त्यश्चापि यान्तु स्फुरितकरधृतारात्रिदीपाः पुरन्ध्र्यः ॥ 24
त्रैलोक्यप्राणरक्षापरकरचरणभ्राजिरेखारथांग-
च्छत्रीशंखारविन्दध्वजकलशकलासूचितानन्तभाग्यः ।

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1. T_1T_2 (अम्ब) 2. T_1T_2 (वत्स ..... वर्तय ।) 3. T_1T_2 यन्मङ्क्ष्यन्त्यस्र

चक्षुष्मत्तां मुनीनां सफलयति पुरः सप्तिमेधांगदीक्षा
वासः कौरंगशृंगाजिनरुचिरतनुश्रीभरो रामभद्रः ॥ 25

अघमर्षणः- (पुरोऽवलोक्य) त्रसद्घूर्णं भूमण्डलं नूनमिदानीं तदीयसैन्यसम्मर्देन ।

फणत्रुटनवित्रसद्भुजगभोगचक्रायुत-
प्रबोधनसमुद्भवत्कठिनपृष्ठगर्तावलिः
स कच्छपकुलेश्वरः सरयकुंचितांगच्छटः
कथंचिदपि दुर्भरां सपदि बर्भरीति क्षितिम् ॥ 26

सख्यौ - हला, जानकि, लोकैकनयनजन्मफलं, भवदीयभागधेयराशिरतिश्लाघनीय-महाद्भुतगुणरत्नगणार्णवो रामभद्र इत एवाभिवर्तते । वयं नवमालिकाकुंजमधिष्ठाय सविभ्रमं पश्यामः । (हला जाणइ, ल्लोकेकणअणजम्मफलं हैदीअभाअहेअरासि अदिसिलाहण्जिमहाब्बुद गुणरअणगणण्णवो रामभद्दो इदो एव्व अहिवटइ । अंह्म णवमालिआकुंजमधिट्ठिअ सविस्संभं पेख्खाओ ।)

प्रियंवदा - अम्ब, मदीयसखीकरकिसलयचिरपरिपूजिते, सर्वमंगले, तस्याः प्रियतमदर्शनसुखं चिरकालोपलब्धं स्थिरी कुरु । (अंब मदिज्जसहीकरकिसलअचिरपरिपूजिदे, सव्वमंगले, ताए पिअदमसंदस्सणसुहं चिरकालोवलद्धं थिरी कुरु ।)

(इति निष्क्रान्तास्सर्वे ।)

॥ इति जनकजानन्दनाटके पञ्चमोऽङ्कः ॥

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1. T_1 शृंगाटन 2. T_1T_2 घस

QUOTABLE QUOTES

१ अहो एवं विधमधुरसरस्वतीवशीकृतभुवनाः कविजनाः निरतमपि नमनीयाः। कदापि नावमाननीयाः ।

२ अहो साकूतवचनचातुरी प्रौढानाम् ।

३ अहो विनयः प्रतिपक्षेष्वपि ।

४ अहो दष्टुमभिधावतो दृष्टिविषस्य फणासौन्दर्यविलोकने कुतुकितोऽस्मि।

५ अलं गुरुजनेनाशास्त्रीयकथाभिवेशेन ।

६ अहितेऽपि हितोदर्के जनेष्वनुजिघृक्षया ।
क्रियतेऽनुमतिर्वस्तुन्यपि लोकनियन्तृभिः ॥

७ अस्माकमपि सम्प्रदायः परमस्माभिराचरिष्यते नाम ।

८ अनुपप्लुगाम्भीर्यास्स्सत्यपि क्षोभकारणे ।
मर्यादां न विलंघन्ते महान्तस्सागरा इव ॥

९ अनुवदितुः को दोषः ।

१० आर्यायास्मृतिरपि विषयाविसंवादिनी ।

११ उत्तरोत्तरश्रेयसो न विरामं पुष्णाति जनानां तृष्णा ।

१२ असहायविद्यावीरस्य किं सहायेन कार्यम् ।

१३ इतः परमार्यो मे श्रुतियुगलं विषेण पीयूषेण वा पूरयिष्यति ।

१४ ईदृशमहात्याहितकार्यस्य केनचिन्महता कारणेन भवितव्यम् ।

१५ ऋत्विजामपराधेन राष्ट्रभंगोऽभिजायते ।
यजमानापराधस्तु स्वकुलं विनिपातयेत् ॥

१६ किमविदितेव परिशंकसे ।

१७ कथं संकल्पमात्रेण कार्यसिद्धिः ?

१८ करणीयं विजानाति प्रत्युत्पन्नमतिर्धनुः ।

१९ कार्ये विरोधबहुतामिह तात शंके ।

२० किन्ते नियोज्यमधुना करणीयशेषम् ?

२१ किं चटकोत्सारणे शतघ्नीनिपातनारम्भेण।

२२ कुप्यत्कल्पान्तकालीपरिवृढनयनज्योतिषः को विभागः।
सिन्धावन्धौ सुमेरावपि तृणविततौ हस्तिनि स्तम्बके वा॥

२३ कृतमथवाभ्यर्थनया परजनमनोरथपरिपूरणैकपराणाम्।

२४ गुरुहृदयानुसारेणैव प्रवृत्ता शिष्योक्तिः।

२५ गुरुवचनपराणां कोऽपि वा नापराधः।

२६ गुरुणि कृत्यवस्तुनि सम्मन्त्र्य गुणदोषविचारः कार्यः।

२७ गुर्वाज्ञानुष्ठानं परमस्माकं रणं प्रयोजयति।

२८ गृहदहनं किमर्थं कृतमिति भवता गृहपतिपृष्टेन दत्तं मत्करगतोल्कानल-खण्डैरेव कृतमिति प्रतिवचनम्।

२९ चित्तविक्षेपो हि कार्यशीघ्रतां विरुणद्धि।

३० जिघांसोः कुटिलात्मकस्य मुखलावण्यविलोकने वत्सलितोऽस्मि।

३१ दधिमण्डानुसारिणी नवनीतस्य व्यवस्था।

३२ दहने परिहरतां गहने परिहरणं कियन्मात्रम्?

३३ दधि मधुरं मधु मधुरं, द्राक्षा मधुरा पयोऽपि परिमधुरम्।
तस्य तदेव हि मधुरं, यस्य मनो यत्र संलग्नम्॥

३४ न हि केसरिकिशोरे शौर्यपरीक्षा।

३५ प्रतिबुधसमितेर्जयः कथासु प्रभवति केवलतत्त्वबोधनाय।

३६ प्रमाणं गुरुरेव नः।

३७ प्रशमितसकलजीवजातिवैरः खलु भगवतः प्रशमरसानुभावः।

३८ प्रभवति बलिष्ठोपाश्रयो दुर्बलानाम्।

३९ प्रशान्तं गात्रं किं त्वननुगुणमस्त्रं ननु तव।

४० प्रतिपक्षविजयं फलमनिश्चित्य शिष्यान्न धनुरागमेषु प्रवर्तयन्त्याचार्याः।

४१ बहिरेवास्य पारुष्यम्।

४२ बहिरप्रकाशोकश्चित्कस्यचित्कुत्रचिज्जने।
आन्तरो भावसम्बन्धः प्रेमतन्तुर्भविष्यति॥

४३ महतां प्रियमित्रेषु साम्नानात्तसमाधिषु ।
अशिवं कर्म कर्वत्सु कोपः प्रेम्णैव जन्यते ॥

४४ मनो मुग्धायते मम ।

४५ यद्वा क्रिययैव पश्य किं वाचा ?

४६ गुरु‌कुलवासिभिरार्जितं द्रव्यमखिलं गुरोरेव ।

४७ वसन्तस्सन्तोषं वद हृदि न कस्याकलयते ?,

४८ वीरानन्दब्धिवीचीनिचयविहरणे त्वादृशां का विशंका ?

४९ विजेतॄणां संख्ये प्रहरणभृतां लक्षणमिदम् ।

५० विजयो वा विपत्तिर्वा रणमूर्ध्नि दोष्मताम् ।
वीरश्रियो हि वीराणां विदितं भूषणद्वयम् ॥

५१ शान्तानामपि साधूनां, शस्त्रग्रहणमिष्यते ।
शिक्षायै दुर्विनीतानां रक्षायै सुहृदामपि ॥

५२ संदर्भैरनुभाव्यदुर्भगतरैर्ये घोरकर्णज्वरं
प्रारब्धं वृजिनं मृजन्ति विपुलं तेभ्यः कविभ्यो नमः ॥

५३ संकल्पमेव महतां फलसिद्धिः प्रतीक्षते ।

५४ सागरेण तरंगिणीरयपरिग्रहे किं कासारः प्रष्टव्यः ?

५५ स्वबन्धुषु प्राप्तपीडा स्वस्यापि व्यथयति हृदयम् ।

५६ सदा धर्म्यावृत्तिर्मनसि निगमार्थस्तु वचसि
क्रियायामव्याजत्रिजगदुपकारप्रवणता ।
हृषीकग्रामे च श्रुतिनियमनाद्योगपरता
तनौ लक्ष्मीस्सामुद्रिकसकलसल्लक्षणमयी ॥

५७ ससाध्वसानां सर्वमपि साध्वसवर्धनं भवति ।

५८ सहते विहितागसं स्वपुत्रं न पिता किं ? कुपितत्वमेति किन्नु ?

५९ स्वाहूतश्च नानभिगामी भवति वीरः ।

६० सत्ये वचसि पारुष्यमसत्ये तपसः क्षयः ।

६१ हा धिक् धिक् क्षात्रधर्मम् । येन पितापि प्रतियोधयितव्यो जातः ।

६२ क्षात्रं धर्मं कथमपि विहातुं त्वनुचितम् ।

PARALLEL IDEAS

1 जनक- विष्णोश्चापरथांगशंखजलजभ्राजो भुजानिन्दिरा
स्वभ्रूश्रोणिशिरोधिपाणिविनुतस्नेहान्वितान्मन्वती I 1

పారిజాతాపహరణము - Pārijātāpaharanamu - Telugu Poem.

సరసపుటల్క దీర్చు తరి శార్ఙ్గ సుదర్శన నందకాబ్జ సం
భరణ గుణాప్తి వెన్నదుముపై కటిపై జడపై గళంబుపై
హరి నలుకేలు దాల్చగ సుఖాంబుధి నిచ్చలు నిచ్చ మెచ్చు నిం
దిర...................... (అవతారిక-2)

2 जनक- उद्घाट्यास्यं दशनगणनया I 48
शाकुन्तलम्- जृम्भस्व, जृम्भस्व, सिंहडिम्भ, दन्तान्स्ते गणयिष्यामि । VII
3 जनक- स्नेह वात्सल्यपूर्णाभ्यां नेत्राभ्यां नः पिबन्निव I 21
रघुवंशः- पपौ निमेषालसपक्ष्मपंक्तिः उपोषिताभ्यामिव लोचनाभ्याम् I 19
4 जनक- गुरुवचनपराणां कोपि वा नापराधः I 34
रघुवंशः- आज्ञा गुरुणां ह्यविचारणीया XIV 46
5 जनक- शोकाम्भोभिर्विपुलनयनोदंचितैर्जातपंके
पर्याकीर्णे वदनविधुतैरर्धजग्धैः कुशाग्रैः I 88
रघुवंशः- नृत्यं मयूराः कुसुमानि वृक्षाः
दर्भानुपात्तान् विजहुर्हरिण्यः XIV 69
शाकुन्तलम्- दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा I 7
कुन्दमाला- एते रुदन्ति हरिणा हरितं विमुच्य । I 18
शकुन्तलम्- उद्गलितदर्भकवला मृग्यः IV 12
6 जनक- शीर्यन्ति चापि हृदयानि शिलोच्चयानाम् । I 55
उ.रा.च- अपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम् । I 28
7 जनकः- मम भ्रातश्चेतः क्रमसमितपूर्वापरमरु-
त्परीरम्भादम्भस्तरणिरिव सम्भ्रान्तिमयते । I 67
शाकुन्तलम्- गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः ।
चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ I 32

8 जनक- निभृतसुधारस मिन्दुरत्नकुम्भम् III 1

పారిజాతాపహరణము - Pārijātāpaharanamu

అమరులమృతాంబునిధి నుండి యమృతరసము
వెండిచేరుల పటికంపు కుండగట్టి
చేదుకొనియెదరోనాగ శీతరోచి
ప్రాచి గనుపట్టె పూర్వాద్రిపైకి బ్రాకె. (II 40)

9 जनक- बहिरप्रकाशो कश्चित्कस्यचित्कुत्रचिज्जने ।
आन्तरो भावसम्बन्धः प्रेमतन्तुर्भविष्यति ॥ IV 6

उ.रा.च- व्यतिषजति पदार्थानान्तरः कोपि हेतुः
न खलु बहिरुपाधीन् प्रीतयः संश्रयन्ते । VI 12

10 जनक- सत्यं प्रियं च वचनं दुर्लभं किं करोम्यहम् । V 4

किरातार्जुनीयम्- हितं मनोहारि च दुर्लभं वचः ।

11 जनक- वज्रादपि कठोरायाः मम कृते V P.

उ.रा.च- वज्रादपि कठोराणि II 7

12 जनक- यजमानापराधस्तु स्वकुलं विनिपातयेत् । I 38

रामायणम्- विधिहीनस्य यज्ञस्य सद्यः कर्ता विनश्यति । I 9 - 17

13 जनक- हा हतोऽस्मि दीर्घायुषा । p. 99

प्रतिमा- गुण इव बह्वपराद्धमायुषा मे । IV 18

14 जनक- न दानविधिभिः . . . .
. . . . न निजसंकीर्तनैः ।
यथा हि रघुनन्दनस्स मयि साधु नन्दिष्यति
स्वनन्दनजयप्रथाप्रकथनामृतास्वादनात् ॥ I 24

కుశలవోపాఖ్యానము - Kuśalavopākhyānamu.

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తనపేర్మి వినుకంటె తనయుల పేర్మి
వినుట తండ్రికి గదు వేడుక గాన
దశరథ సుతునకు తన కథకంటె
కుశలవకథ మీద కుతలము వేడ్క

inters 3

15. जनक

त्रैलोक्यप्रणिरकरणकरुणया मुद्रितस्वानुभावं
मन्यन्तां नाम धाम स्मरहरनिटलाकल्पमल्पिष्ठमल्पाः ।
तस्य क्षीयेत कल्पक्षयसमयसमुन्मीलितज्वालजाल-
व्यालीढाजाण्डकोटिस्फुटनपटपटात्कारघोरं महः किम् ॥129

कविकौमुदी-

त्रैलोक्यप्राणिरक्षाकरणकरुणया मुद्रितस्वानुभावं
त्वामल्पिष्ठं कनिष्ठाः शिवनयनशिखिन् हन्त मन्यन्तु नाम ।
किं ते क्षीयेत कल्पक्षयसमयसमुन्मीलितज्वालजाल-
व्यालीढाजाण्डकोटिस्फुटनपटुपटात्कारघोरं महस्तत् ॥

METRES USED

१	–शार्दूलविक्रीडितम्	I 1, 6, 18, 22, 23, 29, 31, 33, 46, 81, 88, 94; II 19, 21, 25, 27, 31, III. 5, 9, 13, 18, 20, IV. 16, 22, V. 9	=25
२	–स्रग्धरा	I. 6, 25, 45, 47, 55, 56, 64, 78, 95, 97, 101, II. 7, 9, 13, 15, 29, III. 8,12,26, IV. 1,3,12,29, V. 17,23,24,25.	=27
३	–वसन्ततिलका	I. 10, 21, 60, 63, 71, 72, 76, 79, 80, 84, 87, III. 2, 10, 23, IV. 7, 11, 17, 26, 27, V. 5, 15, 19	=22
४	–शिखरिणी	I. 8, 77, 99, II. 8, 18, III. 16, IV. 8, 21, 25, V. 8	=10
५	–पृथ्वी	I. 24, 42, 69, 96, II. 1, 2, 3, 11, III. 7, 11, 27, IV. 23, V. 26, 27	=14
६	–मन्दाक्रान्ता	I. 38, 43, 86, 89, II. 32, V. 20	=6
७	–आर्या	I. 27, 30, II. 23, III.15	=4
८	–मालिनी	I. 26, 53, 66, 67, 75, 82, II. 24, III. 6, 17	=9
९	–मत्तेभविक्रीडितम्	I.57	=1
१०	–वियोगिनी	I. 9,	=2
११	–पुष्पिताग्राः	I. 15, II.14, III. 1, IV.20	=4
१२	–हरिणी	I. 2	=1
१३	–प्रहर्षिणी	I. 92, III. 22, IV. 5, V. 11, 12	=5
१४	–भुजंगप्रयातम्	I. 65, IV. 14, 15, 24	=4
१५	–वंशस्थम्	I. 59, 68, II. 10,	=3–
१६	–शालिनी	I. 51, II. 17, 20, IV. 19	=4
१७	–द्रुतविलम्बितम्	I. 44, IV. 2	=2
१८	–उपजातिः	II. 32,34, IV. 31, V. 7, 13	=5
१९	–इन्द्रवज्रा	I. 5, 39, II. 4, 33, V. 1, 10	=6
२०	–उपेन्द्रवज्रा	II. 5, IV. 18, V.16	=3
२१	–अनुष्टुभ्	I. 3, 11, 12, 13, 14, 17, 35, 36, 37, 40, 41, 48, 49, 52, 54, 58, 61, 70, 73, 74, 83. 85, 90, 100 II. 6, 16, 26, III. 3, 4,	

		14,19, 21, 24, 25, IV. 4, 6, 9, 28, 30, V. 2, 3, 4, 6, 12, 14, 18	=46
२२	–गीतिः	I. 4, 19, 20,28, 50, 93, II. 12, 22, 30, V. 21	=10
२३	–औपच्छन्दसिकम्	I. 7, 91, IV. 10	=3
२४	–उपगीतिः	I. 98, II. 28, IV. 13	=3
	Total Number of verses		218

श्लोकसूची

द, ध

न

प, फ

There are scores of dramas in Sanskrit that have presented the Pūrva Rāmāyaṇa. But only two dramas Uttararāmacarita and Kundámālā are available now which deal with the story of the Uttarakāṇḍa of the Rāmāyaṇa. And JANAKAJĀNANDAM, now being published for the first time, becomes the third.

Janakajānandam is the only work in the entire Sanskrit literature now available to have Kuśa as the hero. Again there are very few dramas with Yuddhavīra as their main sentiment. Janakajānandam will be second to Veṇīsaṃhāram.

Janakajānandam is a unique drama in that it depicts the revolt of the younger generation against the older one that gives importance to false prestige more than human values. it also gives hope that the younger ones will take upon their shoulders the responsibility of upholding the cause of the victims of injustice.